

# V O G U E



SPRING FABRICS  
AND  
ORIGINAL DESIGNS  
FEBRUARY 1, 1931  
PRICE 35 CENTS

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TO





## DELICACY

Every modern woman knows that to the outer world her hosiery must appear to be the most delicate, luxurious item of her costume. But in her practical heart she realizes that her hosiery must be every bit as durable in actuality as it is delicate in appearance.

Holeproof Hosiery is a charming deceiver, miraculously combining delicacy and durability. Authentic new shades.

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Is Extensive*

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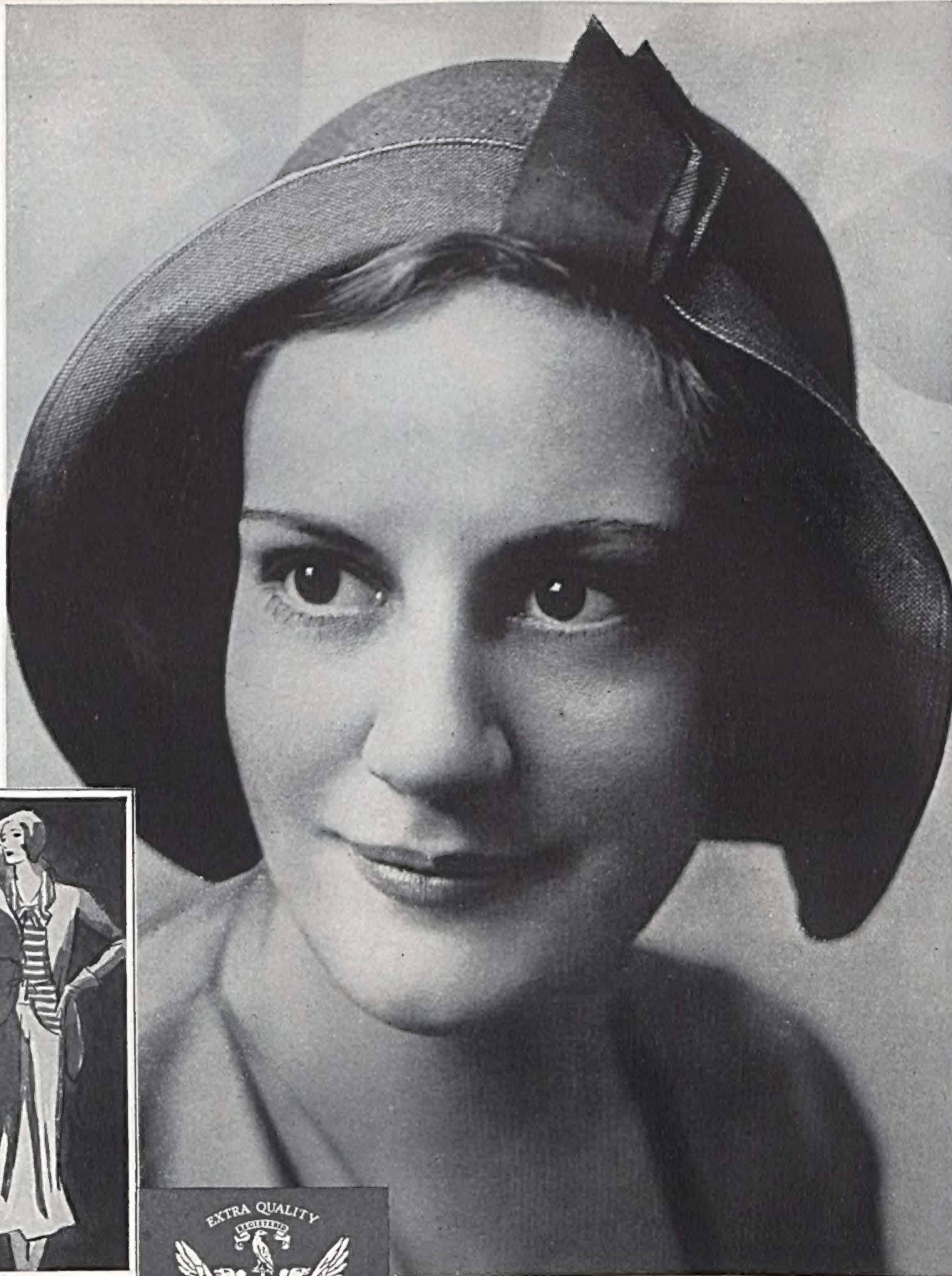


KNOX STRAW HATS FOR WOMEN  
COMMENCE AT TEN DOLLARS.  
FELTS, FROM EIGHT AND A HALF  
CATALOG OF KNOX CORRECT  
RIDING HATS ON REQUEST.

by  
KNOX



The photograph is of Sally Bates,  
appearing in New York in the  
comedy, "Up Pops the Devil". From  
photograph by Don Diego.



THE first red-breasted robin is no happier harbinger  
than this early spring hat by Knox, "TOY SAN". And  
no more welcome! Both herald the pageant of  
chic costumes that will make of your wardrobe a  
colorful symphony of style and distinction... Cleverly  
fashioned of Bakou Toyo, with its smart, shallow  
crown and hand-rolled brim...drawn back to ac-  
cent the forehead line..."Toy San", with pert little  
tabs of gros grain ribbon, makes a piquant frame  
for feminine charm...twenty-two and a half dollars.

In New York City Knox Hats for both men and women can be secured at  
any of these Knox shops: 711 Fifth Ave. at 55th St., Madison Ave. at 57th St.,  
452 Fifth Ave. at 40th St., the Roosevelt Hotel, 359 Madison Ave. at 45th  
St., 1501 Broadway in the Paramount Building, and downtown at 161 Broad-  
way in the Singer Building. Also at smart shops from coast to coast.



# LIKE FLOWERS IN A ROOM

## they lend the final, gracious touch

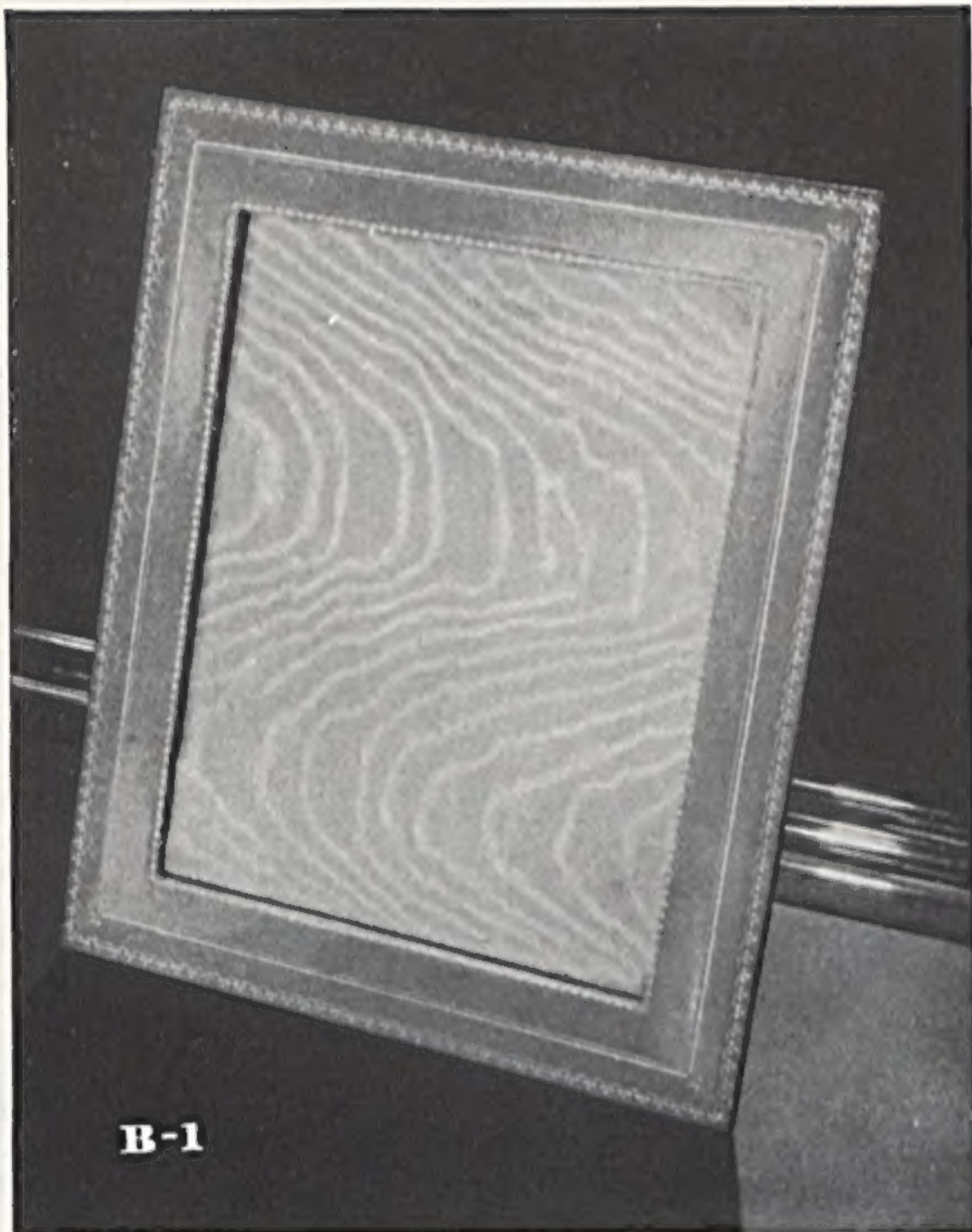
IT IS ONE of the pleasant experiences of life to discover, while looking over one's private collection of photographs, that only little things really matter, after all. The orchard of your first home, with the white picket fence beyond . . . Laddie, fluffy and small, and rather bored with cameras . . . a priceless snapshot of Barbara . . . these glimpses, gay and luminous, give depth and meaning to life.

Certain photographs, more precious than the others, ought to be framed. A frame will share its quiet, formal beauty . . . it serves, as well, to guard and preserve the portrait. And in a modest way, it is a symbol of your affection.

Among a great many people who own and treasure lovely things, it is almost taken for granted that the frame shall be of fine leather. And if, by some chance, you could see the articles they select . . . an intimate frame, in sleek black calfskin . . . one with handsome inserts, chastely carved in jade . . . a drawing-room folio, hand-tooled in the Florentine manner . . . you would discover that the great majority of them are imprinted with a tiny golden keystone R.

That insignia, found upon each piece of fine leather manufactured by C. F. Rumpp & Sons, Inc., of Philadelphia, is the guide by which such people frequently make their selection. For them, and for you, it is the seal of a high tradition . . . a simple, infallible witness that the gift is good.

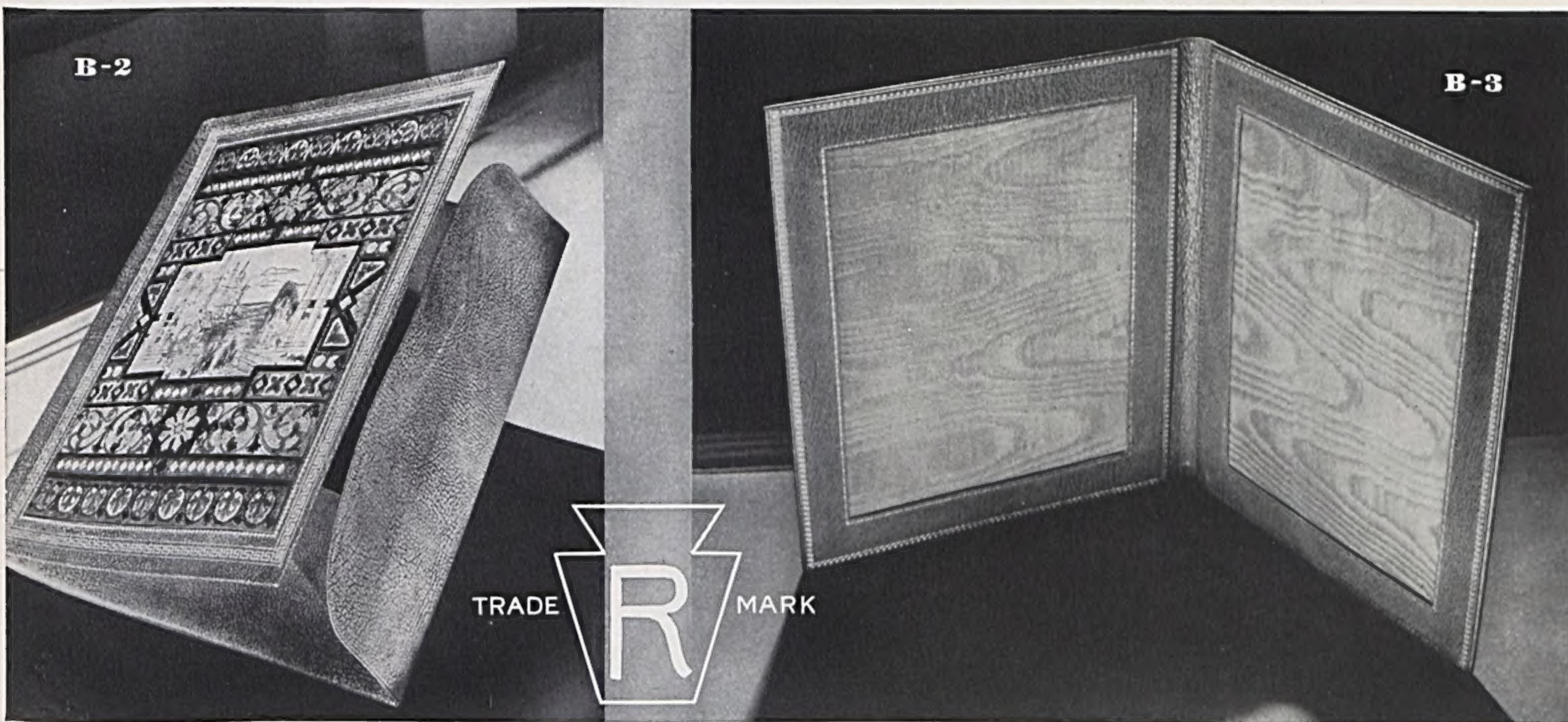
C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, stationers, and haberdashers.



**B-1** . . a green easel frame, in ecrase leather, with gold hand-tooling. This also is available in other leathers and colors, in varying sizes.

**B-2** . . a drawing-room folio, exquisitely hand-tooled in the Florentine manner, with a gold-tooled border. This is also available in a wide variety of other designs and colors.

**B-3** . . a double photograph frame, in ecrase-finished green leather, with gold hand-tooling. This frame, which may also be had for single photographs, is available in assorted colors, leathers and sizes.



# C. F. RUMPP & SONS, Inc.

By Invitation Member



PHILADELPHIA AND NEW YORK  
ESTABLISHED 1850



## The Spring Fashion Forecast

### Heralds a Season of Celanese

Store windows that turn toward the spring reveal new apparel fashions developed in Celanese Fabrics, and piece goods departments bloom with these modern synthetic textiles. It will pay you to insist on Celanese for the returns you receive in smartness and practicality. Fabrics of Celanese come in all the accepted fashion weaves. They

have a natural, luxurious weight, free from all loading. And they derive further practical merits from the unique properties of Celanese Yarn, which does not shrink or stretch . . . . is not injured by perspiration or sea water . . . . washes easily . . . . dries quickly . . . . dry cleans perfectly . . . . and has unusual color fastness.

**On Your Shopping Tours Look for These Celanese Weaves  
in Smart Apparel and By the Yard**

#### *The Sports Fabrics*

First among these is Celanese Crepe Ondese—a most important sportswear weave in a rough, individual texture. You will find it in soft pastels or brilliant tones, in the plain colors—and in gay, dashing prints. Another favorite—especially in the field of active sports—is Celanese Tropique, a shantung type—which comes in plain and jacquard effects.



#### *The Daytime Crepes*

These include such flattering, dull-surfaced textures as Celanese Crepe Amcella, Crepe Malika, Crepe Caribe and Crepe Celadore, made up in softly tailored town frocks. Look for these weaves also in the little jacket suits . . . . and in sports and dressmaker types of coats. They come in the loveliest spring colors—some with small prints in attractive designs.



#### *In the Novelty Group*

If you like the unusual—Celanese Mirrocel, Celanese Permanent Moire and Celanese Scratch Moire will appeal to you as distinctive weaves, whose interesting surface designs give individuality to spring coats. And in Celanese Moires you are assured of the *permanency* of the rippled markings.



#### *The Formal Fabrics*

Here you will find Celanese Ninons—plain and in lovely flower-printed patterns—made up into soft, fluttery afternoon and evening gowns . . . . Celanese Panne Satins for the more sophisticated type of formal gown . . . . and softly-clinging Celanese Crepe Malika in delightful printed effects. Or, if you favor the romantic frock, look for its most picturesque expression in supple Celanese Taffetas.



**CELANESE** *Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

*Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America . . . 180 Madison Avenue, New York City.*



# Gage hats

Inspired artistry in fashioning rare stuffs into becoming feminine headgear brings those inimitable creations which proudly bear the name "Gage." Such captivating charm transcends mere craftsmanship. It is the result of style instinct so unerring that the smartest modes are presented by Gage well in advance of the popular trend. Hence Gage models, found in all the better shops, are confidently accepted as the criterion of that which is to come.

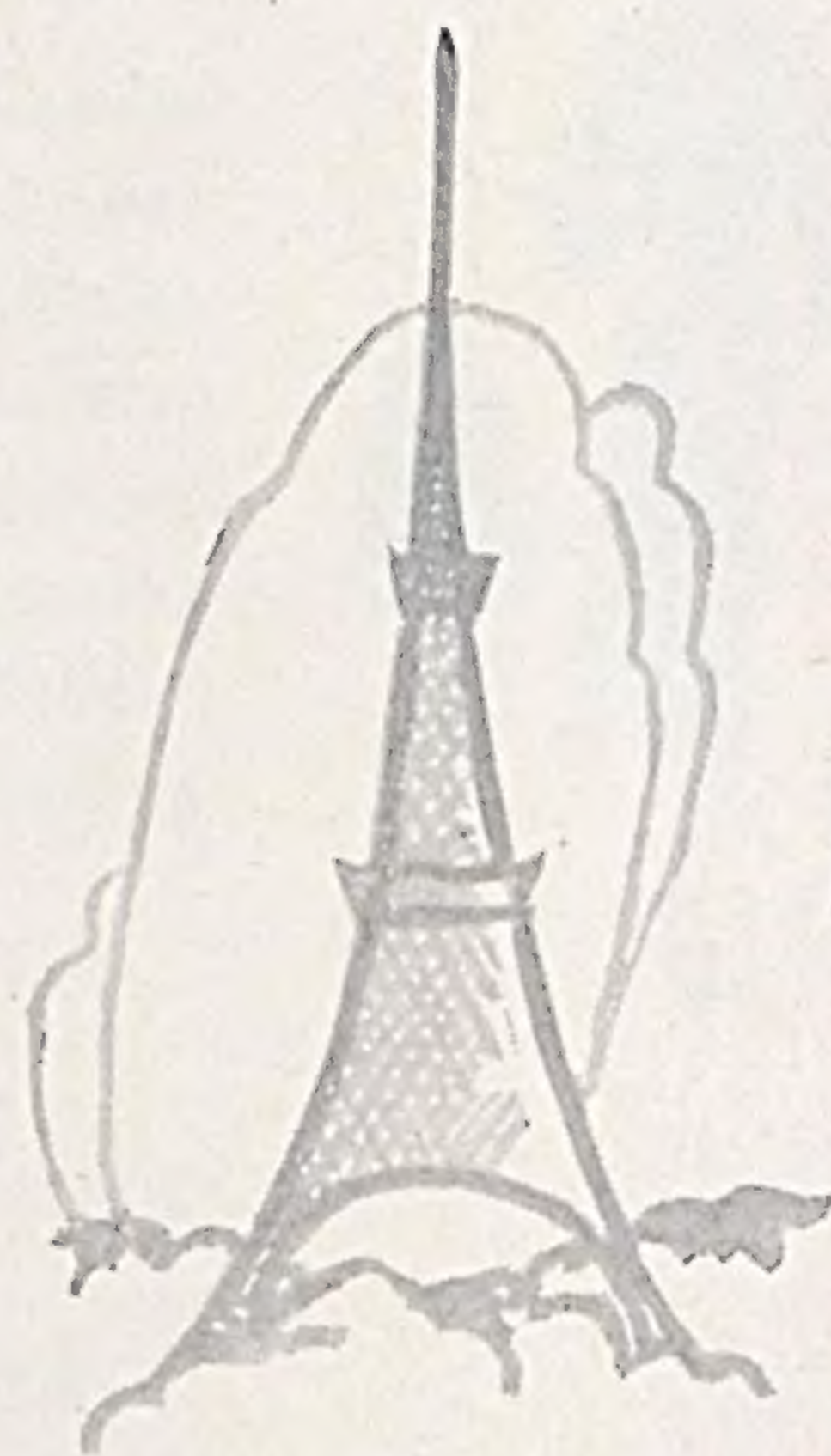


Black and White. Alluringly feminine. Fine light ballibuntl straw. Off-the-face brim, accentuates a smooth, sophisticated forehead. A feather fancy composed of many quills beckons to adventure. Down at the back in intricate, cunningly contrived folds. There you have an early season hat by Gage which predicts a mode. Priced at \$25.



# FIRST INTERNATIONAL *Fashion* BROADCAST!

EDWARD MOLYNEUX *Broadcasts His Spring Opening*  
*Direct From Paris, Friday, February 6th, 10 P. M. Eastern*  
*Standard Time, Over the Columbia Coast-to-Coast Chain*



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MAKERS OF  
GENUINE

**Peter Pan**  
REG. U.S. PAT. OFF.  
Guaranteed  Fast Color  
WASH FABRICS

If you want the fashion-thrill of your life, if you want to know the new Spring styles the moment they are launched in Paris, tune in on Friday, February 6th, to hear Edward Molyneux describe the Spring creations he offers at his Paris opening. Never before has a French couturier spoken directly to the women of America—across 3000 miles of sea and 3000 miles of land. Captain Molyneux will be introduced by Mrs. Edna Woolman Chase, editor-in-chief of Vogue. Following Molyneux's talk, Michel de Brunhoff, editor of French Vogue, will sum up the Spring openings of the other couturiers.

This unusual opportunity to "listen-in" at Molyneux's Spring Opening is the first of a series of notable fashion forecasts by Peter Pan. Beginning Thursday, February 12th, and continuing for 13 weeks, leading style authorities of America will bring you the latest fashion news over the same coast-to-coast network, at 11:45 A. M. Eastern Standard Time. Be sure to put these fashion dates on your calendar of important events.

HENRY GLASS & COMPANY

*Makers of Peter Pan Guaranteed Fast Color Wash Fabrics*

46 WHITE STREET

NEW YORK, N. Y.



# A timely line to the snowbound . . . about some smart new Bradleys



If you're intending to be an Eskimo soon, and want to be a smart one . . . trust Bradley!

For Bradley's winter sports clothes designer has a Norwegian way with him, which makes an outfit look literally *born* to its calling. . . . In swank, and yet simple, masculine lines, his ice and snow suits are sure to be snug at the shivering points and willing at the corners. He uses only the sturdiest and warmest fabrics, and chooses colors that have proved themselves becoming, even in the glare of a snowy mountainside. And, since overdressing is the deadliest of all sins at any really important winter resort, his designs are always a shade more *lumberjack* than *couturier*. . . . An unmistakable sign of smartness in all such sports wear.

When it comes to *accessories*, good taste allows a bit more leeway, and here Bradley is ready with an exciting and colorful line. Besides sweaters of every imaginable kind, there are soft, knitted scarfs, pull-on gloves and mittens, warm oversocks and stockings, and snug helmets and stocking caps. You'll find them in those more vivid shades of yellow, green, orange and blue, which hold their own in brilliant winter sunlight.

For clubhouse and spectator-sports wear, consider some of the light-weight slip-over sweaters and cardigans (for men, women and children) and the smart new one, two and three piece light-weight dresses and suits which Bradley has just brought out. To tell you the truth, these are really an advance guard of Bradley's sports and country clothes for spring. They will be seen in the better shops just as soon as the ground-hog sets the date . . . and they are *GRAND*. . . . Bradley Knitting Company, Delavan, Wis.

Mrs. Edwards F. P.



" . . . and here are some suggestions I made—words to the weatherwise.

● **For Isabel D—**, the Bradley Ski Suit No. 424A in scarlet. Because, though she may still be learning her *stem bogans*, it will make her look and feel like an expert. Its lines are good, in the best Norwegian tradition. It has talon fastenings on both trousers and pull-over jacket. Jersey, in bright stripes, makes the ankles and wrists snug and warm. The choker collar scarf-throw is both practical and smart. . . . It comes also in Royal, Magnolia, Black, Navy and Camel combinations in sizes from 14 to 20. Always with beret to match. The prices for such Bradley ski suits range from \$18.50 to \$22.50.

● **For Mrs. Edwards F. P—**, the Bradley three-piece suit No. 7036D in black and white mixture. Because it's the sort of suit she'll need time and time again, about the clubhouse, for spectator-sports, on the trip coming and going, etc., etc. The skirt is pleated, and beneath the cardigan jacket there is a sleeveless sweater blouse of white, with black criss-cross stitching. . . . The price is about \$22.50.

● **For Eve McK—**, the Bradley one-piece knitted dress in red, black and white tweed effect. Because it's such a comfortable kind to wear under a fur coat for spectator-sports. Like Mrs. Edwards F. P—'s dress, it is so happily versatile and serviceable at all places such as Placid. In many tweed effects, for about \$29.50."

. . . from a letter of LISA POTTER  
BRADLEY SHOPPING ADVISER

Eve McK.



" . . . so I've been 'snowed under' with the questions of the arctic-minded.

● **For 'Oz' H—**, I suggested the Bradley Ski Suit No. 426B in black. Because, in the first place, 'Oz' is a serious skier and this suit can go all the way with him . . . like a veteran. It is made of heavy wool, with strap-cuff trousers and sleeves, and the cross-over side-buttoned jacket gives added warmth. . . . It comes also in Navy and Camel, in sizes 34 to 44. The prices for men's ski suits like this range from \$18.50 to \$22.50."

. . . from a letter of DOUGLAS THORPE  
BRADLEY SHOPPING ADVISER

**B R A D L E Y**  
SLIP INTO A BRADLEY AND OUT-OF-DOORS



# An all-star cast of COTTONS and LINENS

Fresh from a season's triumphs on the sands, golf links and smart dancing floors at Southern resorts, these McCutcheon Linens and Cottons are certain to be reigning favorites all Summer. Many of the imported fabrics are exclusive with McCutcheon's—all of them the very last word in the new vogue for demure simplicity.

**French Dress Linens** the biggest success of the Southern season! Finest quality, smooth, even weave. White and the new bright and pale pastel colors.

36 inches wide, \$1.00 a yard.  
45 inches wide, \$1.25 a yard.

**Imported Linen Eponge**, a crash-like linen for suits, frocks and extra jackets. In white and the lovely crayon colors so typical of linen.

36 inches wide, \$1.75 a yard.

**Jacquard Linens** have woven-in faconné motifs to give an interesting variety to the colors. In white, cream and colors.

36 inches wide, \$1.25 a yard.

**Handkerchief Linen** in printed designs is fashioning crisp and charming blouses and frocks. Wide range of designs and all the smart solid colors.

36 inches wide, \$1.25 to \$1.75 a yard.

**Embroidered Swiss Cottons**, lawns, batistes and voiles, for romantic dance frocks, garden party frocks, dainty blouses. The tiny flower motifs are adorable for little girls' dresses.

38 inches wide, \$1.95 to \$3.75 a yard.

**Swiss Organdy** revives dainty cross-barred effects! Adorable for Summer dancing frocks and blouses. Solid colors and printed patterns. Permanent finish.

45 inches wide, 95¢ to \$1.25 a yard.

**Paris Lawn**, the softest, finest lawn with hand-blocked patterns in white on colors or colors on white. New and delightfully fresh-looking.

36 inches wide, 75¢ to \$1.50 a yard.

**Crepecôt**,\* the fine French Cotton Crepe started on its fashion career by Patou, in the tiniest of leaf motifs and modern effects for street dresses and in florals for more elaborate dresses.

36 inches wide, \$1.95 a yard.

**Cotton Mesh** this season reminds you of fish-net or of fine lace. Wide variety of novelty weaves in the best quality obtainable. White, cream and the smart pastels.

36 inches wide, \$1.25 to \$1.75 a yard.

**Piqués from France** have something new to offer—rep-like cords with colored stripes that Talbot uses and miniature checks. American Piqués feature all sorts of pastels, colors, prints or stripes.

36 inches wide, \$1.00 to \$1.95 a yard.

**Liberty of London** has sent us new designs in that fine cotton, Liberty Tana Lawn, the most exquisite effects on Liberty Voiles and garden flowers on Dotted Swiss.

32 to 36 inches wide, \$1.25 a yard.

**Liberty's Cotton Crepe** called "uncrushable" in London and Suede Georgette have shadowy designs in the sweetly simple color combinations that are the perfection of smartness this year.

36 inches wide, \$1.95 a yard.

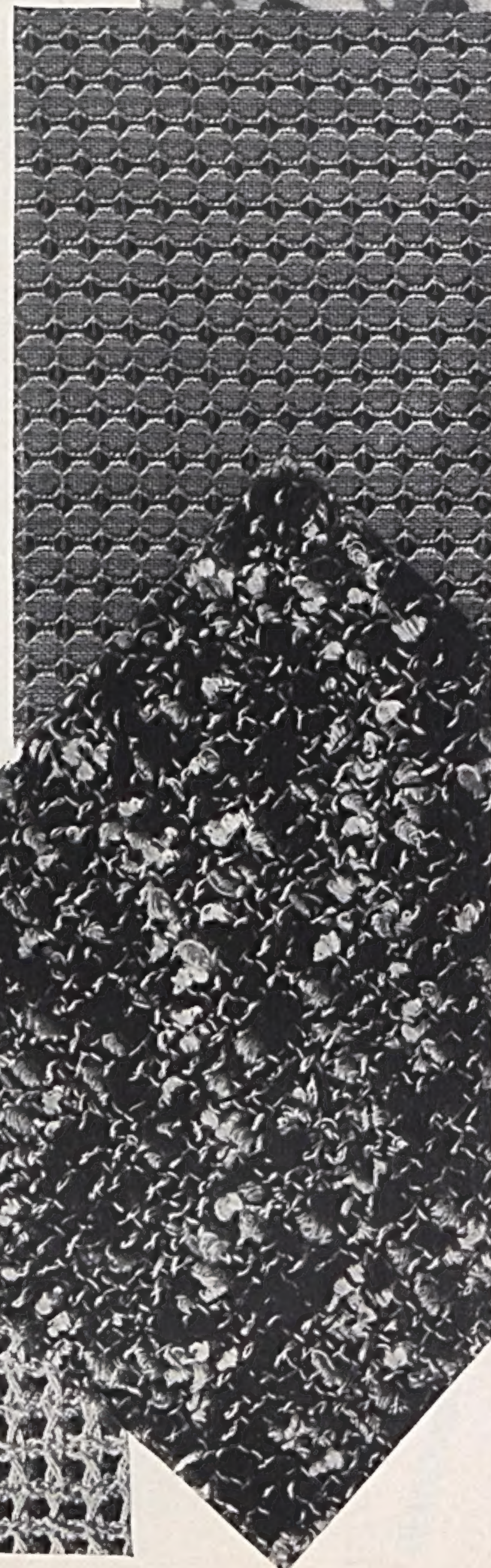
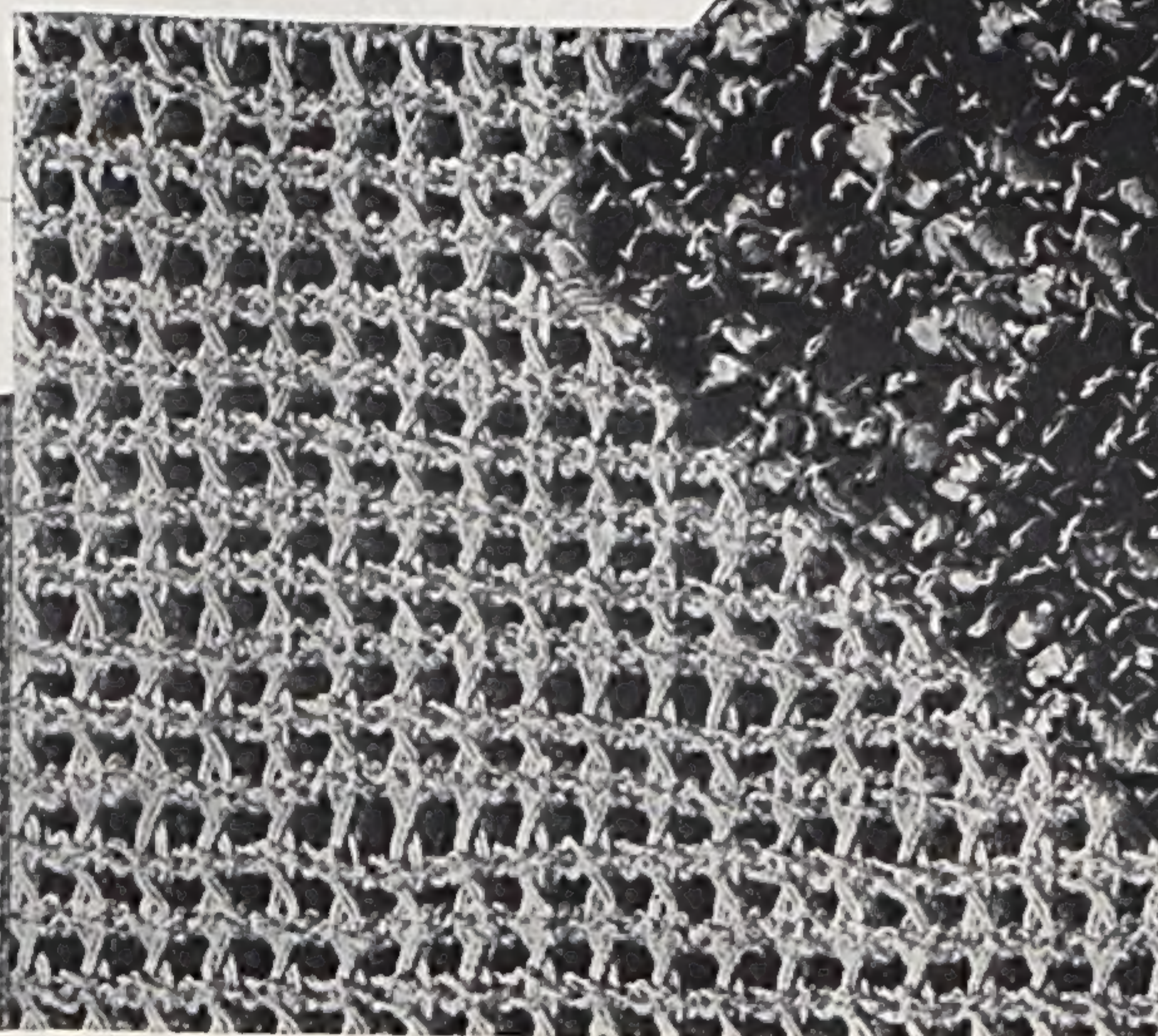
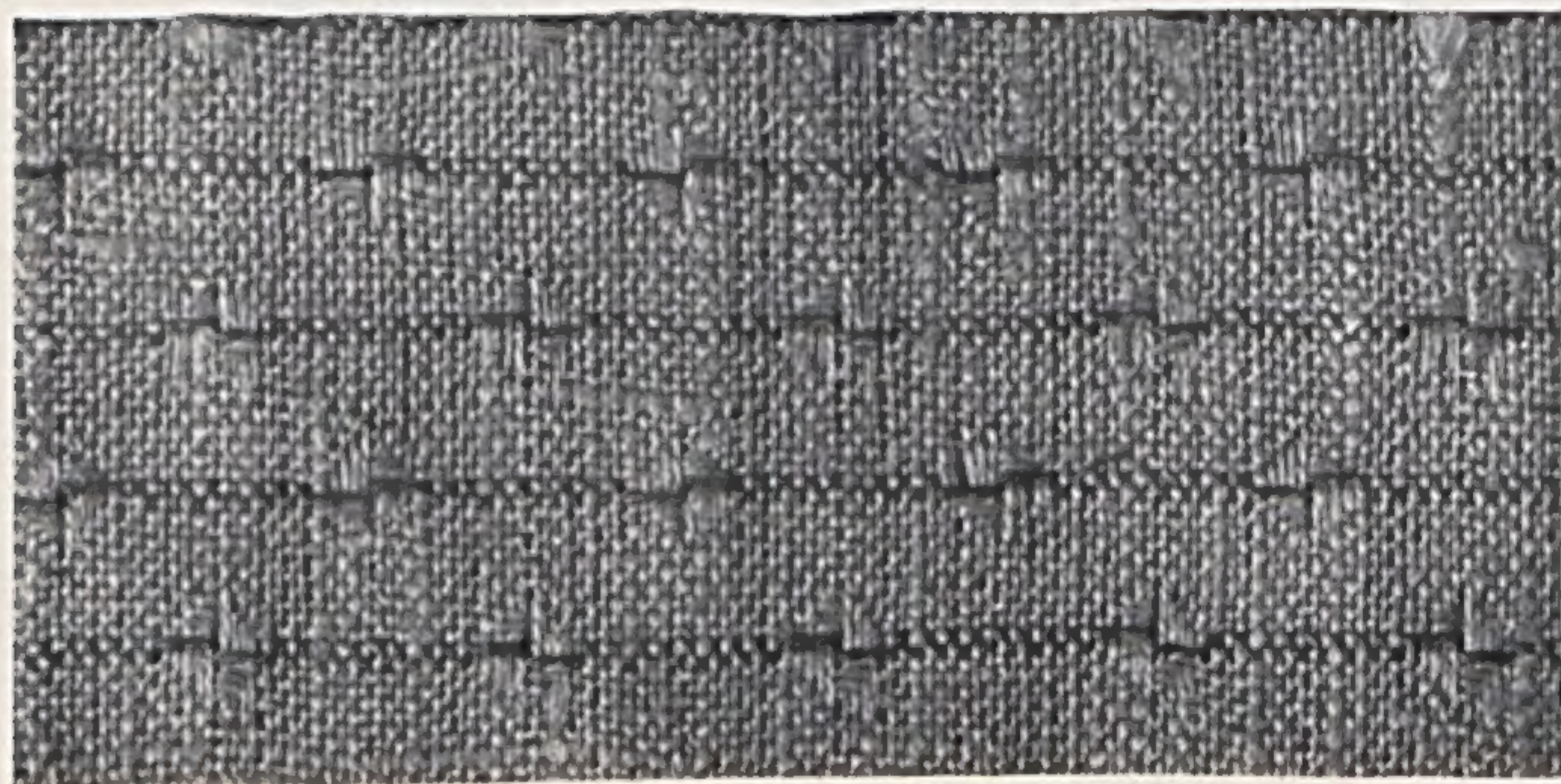
\*Reg. U. S. Pat. Off.

Write to Department 18 for samples

## McCutcheon's

FIFTH AVENUE AT 49th STREET NEW YORK

Headquarters in New York for Liberty of London







## GOLFLEX

A little masterpiece in pre-spring chic . . . the sleeveless version of the youthful jumper with matching jacket . . . Presented by Golflex in a lovely cross-bar Wool Georgia . . . Moulded to retain all its innate buoyant charm . . . but cut with the intricacy of mid-town smartness . . . in the double-seamed skirt of loose-flowing godets . . . In marigold, cornhusk tan, porcelain blue, legionnaire blue, and pistachio . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould-Samuel & Co., Montreal . . . Sold by all Golflex dealers . . . \$39.50.

In New York, exclusive with Dobbs.



**VOGUE PATTERNS LEAD  
SURELY AND EASILY  
TO CHIC IN DRESS**



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A boon companion to the woman who sews for herself . . . or plans to have her clothes made for her . . . is Vogue Pattern Book . . . a delightful catalogue of smart fashions with thirty-two pages in colour.

And as a last word . . . this Pattern Book will come to you by subscription for \$1.50 a year, or at the rate of 25c a copy. Otherwise single copies are 35c each.

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed here where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

**HOW TO ORDER BY MAIL.** Vogue Patterns may be ordered by mail from any of the distributors listed here or from Vogue Pattern Service, Greenwich, Conn., 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

**IN ORDERING,** state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

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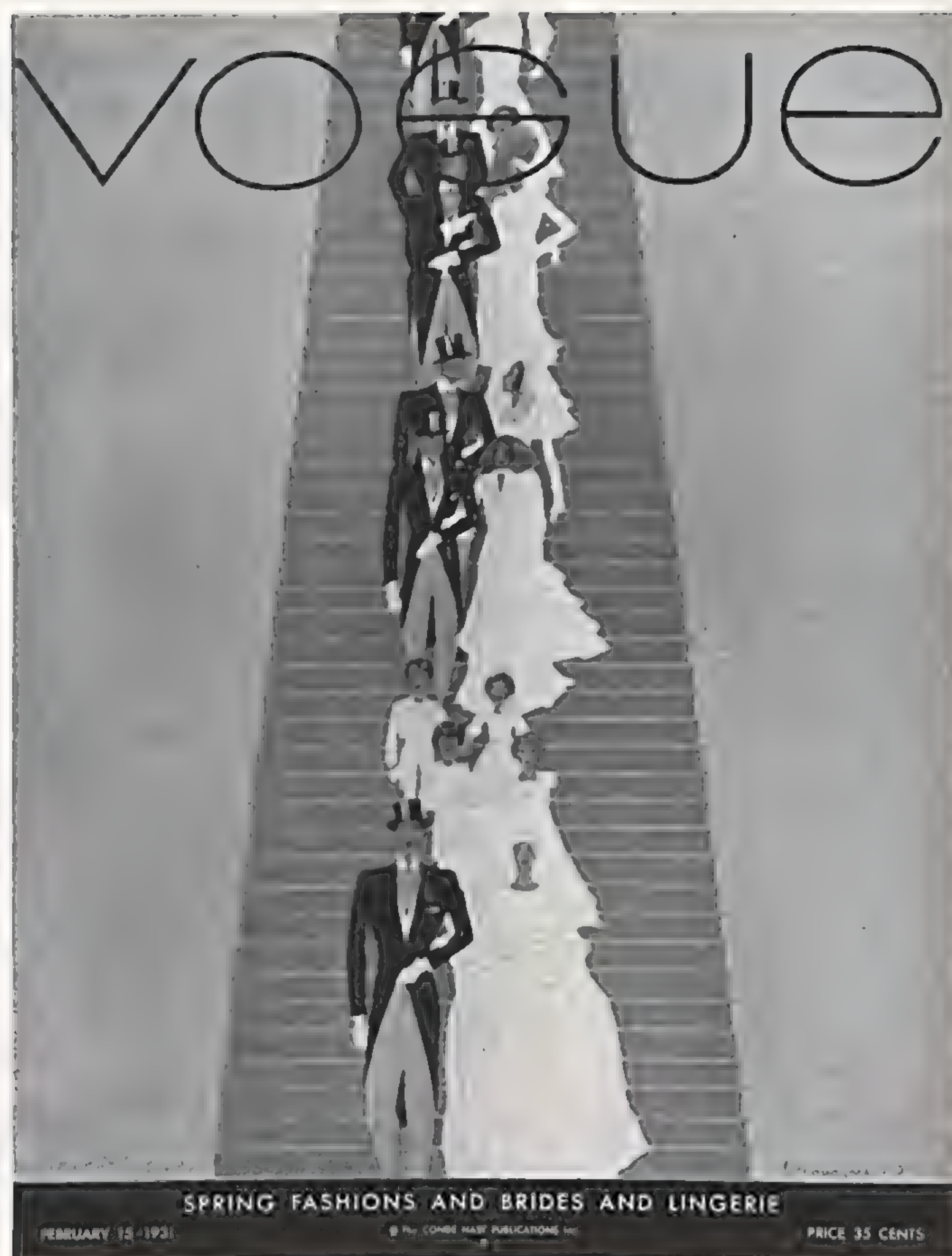
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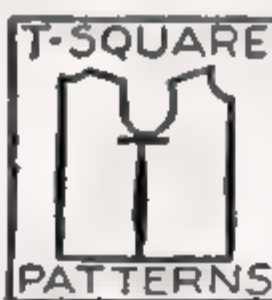
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Plaids threaten to be to this spring what polka-dots were to last. Staccato, dynamic, they have the same gay appeal. At the left is shown one of the many fashions reported by Vogue.

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# THE EIGHT AS BUICK BUILDS IT



## ***Wherever fashion and character reign there you will find the Eight as Buick Builds It***

It is natural that the world of fashion should look upon the new Buick Straight Eight as the type of motor car that merits preference. For in this day, fashion and character go hand in hand. Buick, with its twenty-seven year background of excellence, has character as well as luxury—dependability as well as swift, spirited performance—among its major attributes. And that

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*The new Buick Straight Eights . . . four series . . . four price ranges . . . 20 luxurious models . . . \$1025 to \$2035, f. o. b. Flint, Mich.*



WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM





*SPRING, 1856 . . . and, in Forstmann woolen skirts, too wide to enter a carriage, she listens enviously to the whir of wheels round the distant northern Speedways of the marvelous Central Park just newly opened . . . Good gracious! Look at Frank Work crowding Commodore Vanderbilt!*

***The Spring coat and suit*** This Spring, as in every other season for many generations, FORSTMANN FABRICS . . . in establishing the woolen mode . . . have created the fabric sensation of the country. CHONGA came at the psychological moment when Fashion was seeking a fabric that would drape in graceful, clinging lines and was above all else utterly new and practical. So, for your Spring coat and suit, among the many FORSTMANN FABRICS there are prominent: CHONGALEEN, CHINTA, SENTA, JEWELCREPE, CHONGELLA, VIOCREPE, and ANGELEEN . . . soft, clinging fabrics, with broken crepe-like surfaces that achieve so perfectly the slim, smart lines of the new silhouette.

***Sports and travel wear*** CHONGA tweeds in monotones and duotones . . . Informal costumes are as soft, as feminine in their way as those for town. FORSTMANN TWEEDS, in the new weaves, have the casual, subtle chic that exclusive shops know their best customers will demand.

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THE SYMBOL OF SUPREME



*Fabrics*

QUALITY IN WOOLEN FABRICS

*Ask your favorite shop to show you these . . . and all the other Forstmann Fabrics for Spring. Leading stores sell them in their ready-to-wear departments and by the yard.*





*SPRING, 1931 . . . and (though now she gallops a fast five miles herself round the Park each morning) she sets forth of an afternoon more subtly feminine than ever . . . in the newest of those exquisitely soft, supple Forstmann woolens which so adroitly anticipate her latest mood.*

***Sheer-weight wool dress*** The wool dress for street or sports wear grows smarter and smarter . . . lighter and lighter! Remember these magic names: VANDA, MYRA, ORMINA, ADRIANA . . . featherweight crepes amazing in draping qualities and beauty of color. DEBORA is a worsted as sheer and sleek as satin, but with the dull bloom of a fine crepe; CYNARA, more informal, but still right for town, carries the CHONGA influence into the lightweight wool dress or the two-piece costume.

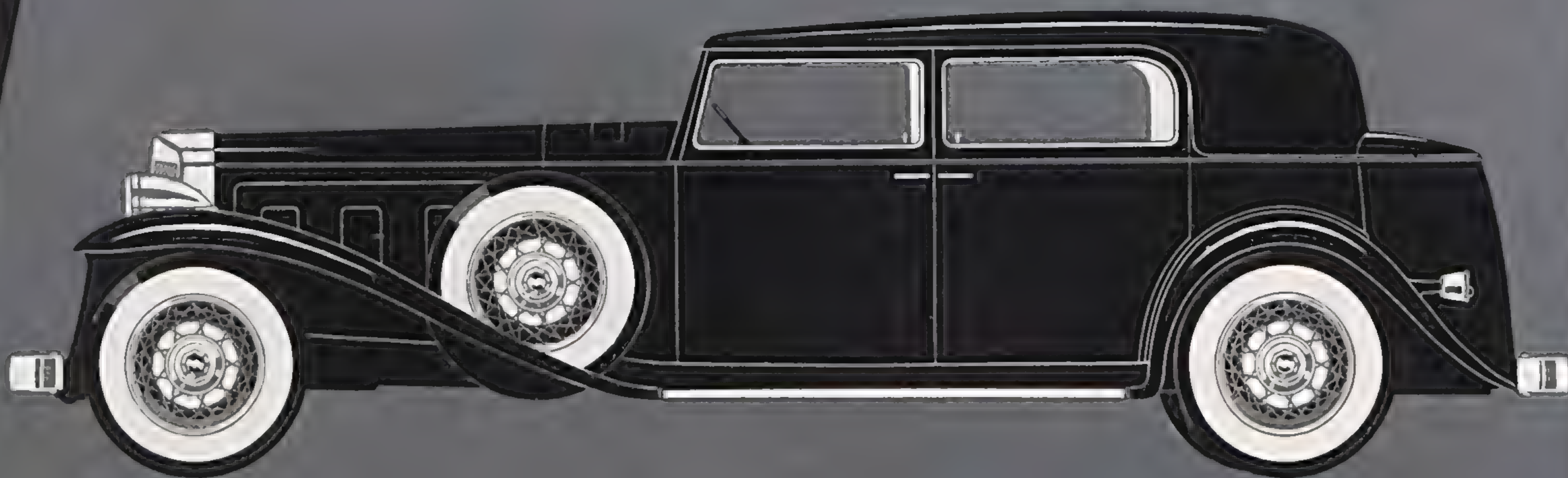
***The new colors*** FORSTMANN colors for Spring are gay, young and vital . . . and all of them becoming. . . Blues, especially in the darker tones, represented by SKIPPER and CORSAIR, are very important. Bright blue, expressed by BASQUE, will have many devotees; then, cool, flattering greens, such as AVOCADO and PADDOCK. There are beiges, to suit all complexions, in a series including the pale COCOON, and the sun-tan SANDAL. GREYLING heralds significantly the coming of gray. There is a new lacquer red for early spring called BANDANNA, and a group of charming pastels that borrow daringly from the spring rainbow . . . And FORSTMANN BLACK, as true, as deep, as smart as ever—so rich that, beside it, other blacks look gray or rusty—takes its perennial place in the mode. Forstmann & Huffmann Company, Mills at Passaic, New Jersey, Julius Forstmann, President. Sales Headquarters: Julius Forstmann Corporation, Two Hundred Madison Avenue, New York City.

*The fabrics and colors described here represent but a partial group in Forstmann Fabrics which have definitely established the new mode for Spring 1931.*



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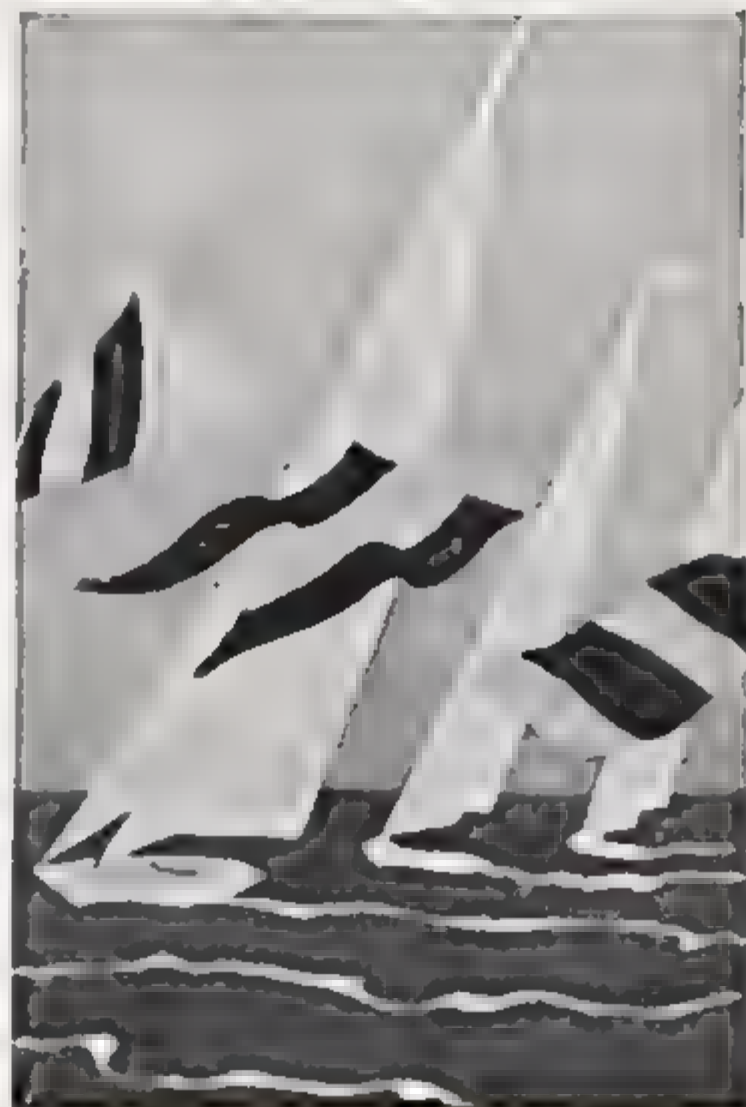
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**Baugh**—On December 14, to Mr. and Mrs. Pierce Archer Baugh (Phyllis Winter), a son, Pierce Arthur Ross Baugh.

**Brown**—On December 24, to Mr. and Mrs. Bradley Brown (Ruth McCauley), a daughter, Barbara Brown.

**Jayne**—On December 6, to Mr. and Mrs. Horace Howard Furness Jayne (Henrietta Bache), a son.

**Leiper**—On December 25, to Mr. and Mrs. Richard L. A. Leiper (Eleanor Wister), a daughter, Mary Ashhurst Leiper.

**Wood**—On December 17, to Mr. and Mrs. George W. B. Wood (Muriel Watkins), a daughter, Vivian Macalester Wood.

## DEATHS

## NEW YORK

**Abbott**—On December 18, Henry H. Abbott, father of Mrs. George D. Pratt, junior, and Paul Abbott.

**Dula**—On December 25, Caleb C. Dula, husband of Julia Womack Dula.

**Hoyt**—On December 29, Winfield Scott Hoyt.

**Kissam**—On December 26, Henry Snyder Kissam, husband of Mary Margaret Murray Kissam, of Paris, Ontario.

## PHILADELPHIA

**Henry**—On December 24, W. Barklie Henry, father of Barklie McKee Henry and Mrs. Alice Henry von Briesen, of New York.

**Martin**—On December 23, Judge J. Willis Martin, husband of Elizabeth C. Price Martin.

## BOSTON

**Keyes**—On December 17, George Thomas Keyes, brother of United States Senator Henry W. Keyes, of New Hampshire.

## ENGAGEMENTS

## NEW YORK

**Cogswell-Thayer**—Miss Mary Van Rensselaer Cogswell, daughter of Mr. and Mrs. Cullen Van Rensselaer Cogswell, to Mr. Sigourney Thayer, son of the Reverend Doctor William Greenough Thayer and Mrs. Thayer.

**Conklin-Smith**—Miss Sarah Conklin, daughter of Mr. and Mrs. William P. Conklin, to Mr. Keith Smith, junior, son of Mr. and Mrs. Keith Smith.

**Fish-Davison**—Miss L. Catharine Fish, daughter of Mrs. L. Marie Fish to Ensign Thurlow Weed Davison, U. S. N., son of Mr. and Mrs. Henry J. Davison.

**Mahony-Wilson**—Miss Janet Morgan Mahony, daughter of Mr. and Mrs. Walter B. Mahony, to Mr. Robert Whitelaw Wilson, son of Mr. and Mrs. Eugene S. Wilson.

**Milburn-Auchincloss**—Miss Patty Milburn, daughter of Mr. John G. Milburn, junior, to Mr. Edgar S. Auchincloss, son of Mrs. E. S. Auchincloss.

## BALTIMORE

**Laws-Brown**—Miss Florence Hildreth Laws, daughter of Mrs. J. Bradford Laws, to Mr. James Carrington Brown, junior, son of Mr. and Mrs. James Carrington Brown.

## ENGAGEMENTS—Continued

## BOSTON

**Haughton-Derby**—Miss Alison Lawrence Haughton, daughter of Mrs. Augustin H. Parker, to Mr. Hasket Derby, son of Doctor George S. Derby and Mrs. Derby.

**James-Calder**—Miss Louisa James, daughter of Mr. and Mrs. Edward Holton James, to Mr. Alexander Calder, son of Mr. and Mrs. Alexander Stirling Calder, of New York and Philadelphia, Pennsylvania.

**Smith-Slade**—Miss Dorothy V. Smith, daughter of Mrs. C. Henry Rand Smith, to Mr. Charles Francis Roe Slade, son of Mrs. Prescott Slade, of New York.

## CHICAGO

**Logan-Terbell**—Miss Phoebe Logan, daughter of Mr. and Mrs. Stuart Logan, to Mr. Joseph B. Terbell, junior, son of Mr. and Mrs. Joseph B. Terbell.

## PROVIDENCE

**Barnbrook-Dyer**—Mrs. Helen Prince Baker Barnbrook, daughter of Mr. and Mrs. Walter Mason Baker, to Mr. William J. H. Dyer, son of the late William J. H. Dyer and Lilian Greene Dyer.

## WEDDINGS

## NEW YORK

**Delafeld-Gade**—On December 29, in the chapel of Saint Bartholomew's Church, Mr. Richard Delafeld, son of Brigadier-General John Ross Delafeld and Mrs. Delafeld, and Miss Margaret Durbin Gade, daughter of Mr. and Mrs. John Allyn Gade.

**Kendall-McAnerney**—On January 14, Mr. Edward Hale Kendall, third, son of Mr. and Mrs. Edward H. Kendall, and Miss Louise Ewing McAnerney, daughter of Mrs. Ewing McAnerney.

## CHICAGO

**Stocking-Fentress**—On December 27, Mr. Robert Stocking, of Ithaca, New York, and Miss Emily Fentress, daughter of Mr. and Mrs. Calvin Fentress.

## CLEVELAND

**Sloan-Rudolph**—On December 20, in Fairmount Presbyterian Church, Mr. Edward W. Sloan, junior, son of Mr. and Mrs. Edward W. Sloan, and Miss Josephine Rudolph, daughter of Mr. and Mrs. Max Joseph Rudolph.

## PHILADELPHIA

**Youmans-Matheson**—On December 17, Mr. George E. Youmans, junior, son of Doctor George E. Youmans and Mrs. Youmans, of Adrian, Georgia, and Miss Mary Matheson, daughter of Mr. and Mrs. Kenneth Gordon Matheson.

## SAN FRANCISCO

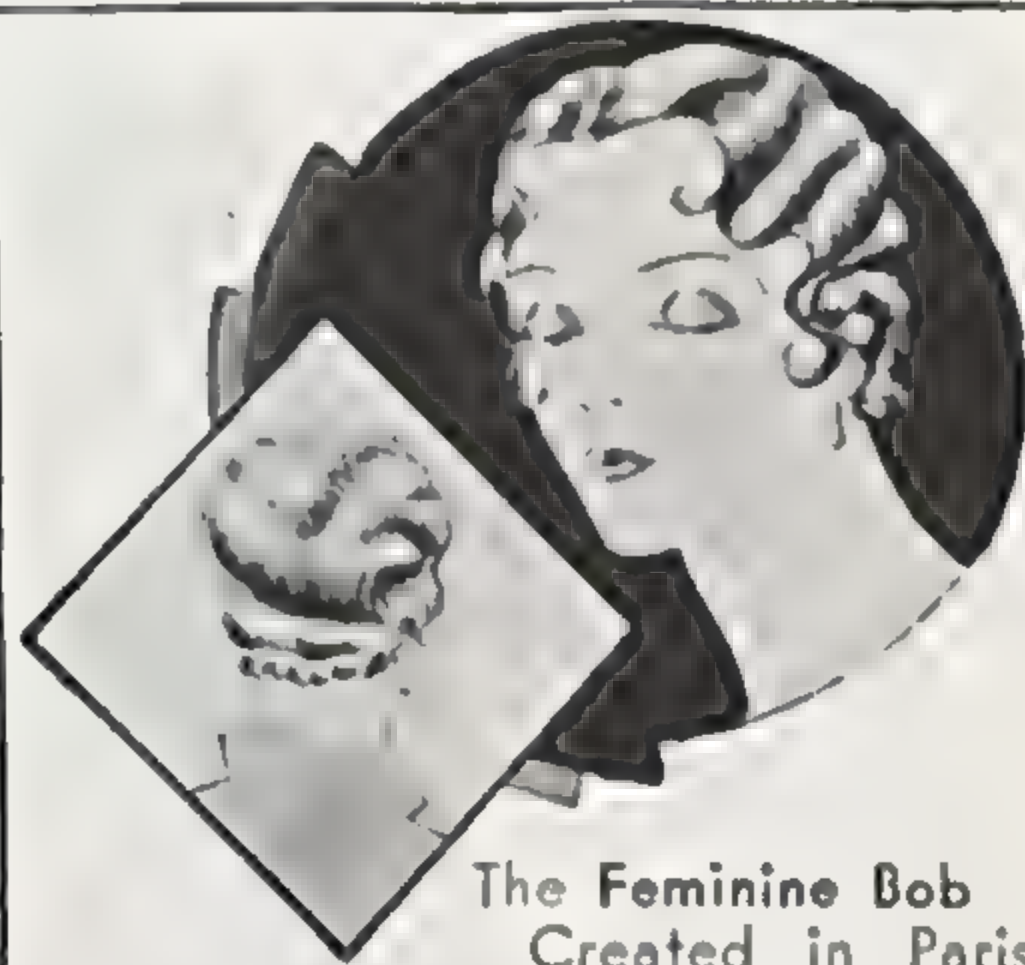
**Galloway-Menzies**—On November 29, Mr. Alan Galloway, son of the late Sir James Galloway and Lady Galloway, of London, England, and Miss Mary Menzies, daughter of Mr. and Mrs. Robert H. Menzies.

**Potter-Wheeler**—On December 27, Mr. Sheldon E. Potter, son of Mr. and Mrs. J. Sheldon Potter, and Miss Jean Wheeler, daughter of Mr. Charles C. Wheeler.

## WASHINGTON

**Gossett-Hughes**—On December 19, Mr. William Thomas Gossett and Miss Elizabeth Evans Hughes, daughter of Chief Justice Charles E. Hughes and Mrs. Hughes.

**Maynard-Mann**—On December 19, Mr. Hull Pratt Maynard, son of Mrs. Gertrude Maynard, of Boston, Massachusetts, and Miss Margaret West Mann, daughter of Mr. William Brayton Mann.



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Vol. No. 77 No. 3

Whole No. 1405



## THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/ Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn./Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable address, Valon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Canada, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$6 a year in advance. Single copies, 35 cents. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

Change of address — Four weeks' notice is required for a change of address or a new subscription. In ordering a change, please give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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## THERE ARE THREE VOGUES

## AMERICAN, FRENCH, AND BRITISH

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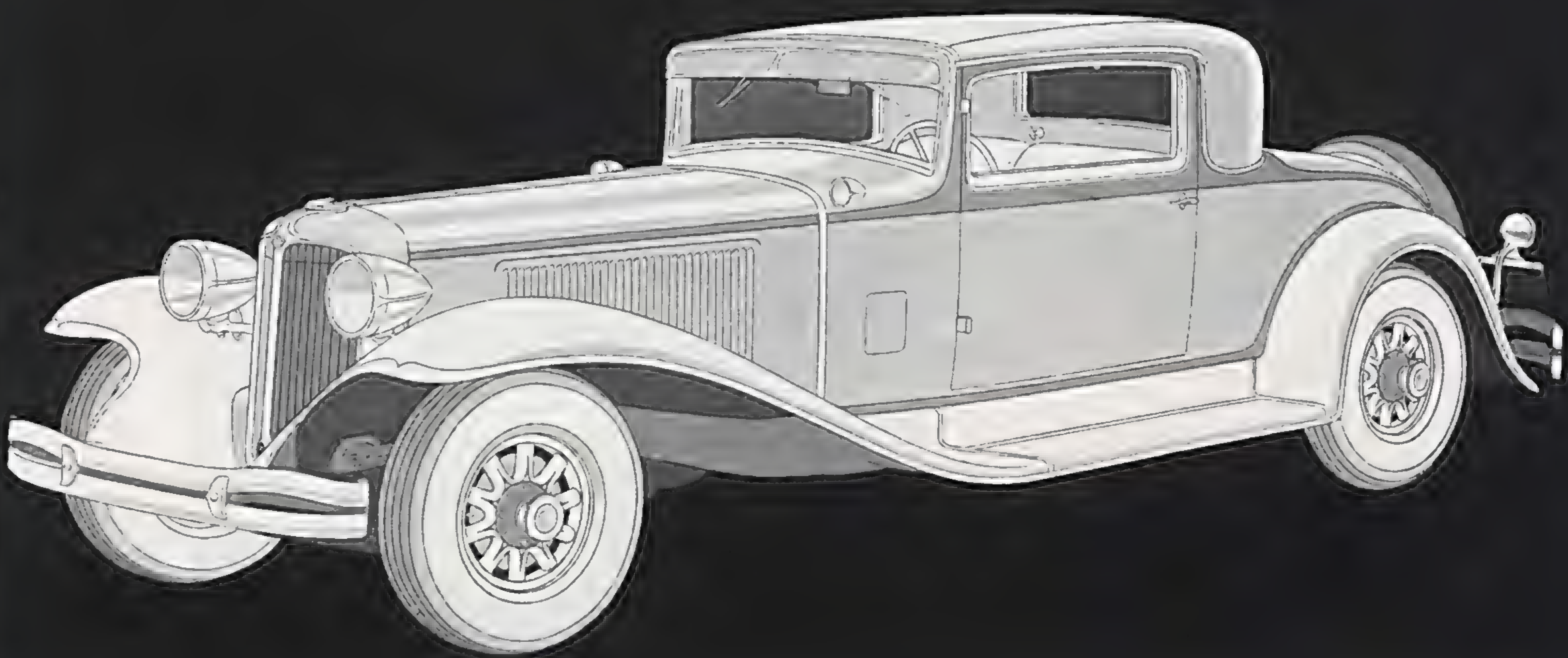
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# CHRYSLER

## STRAIGHT EIGHTS



CHRYSLER STRAIGHT EIGHT COUPE, \$1495, F. O. B. FACTORY

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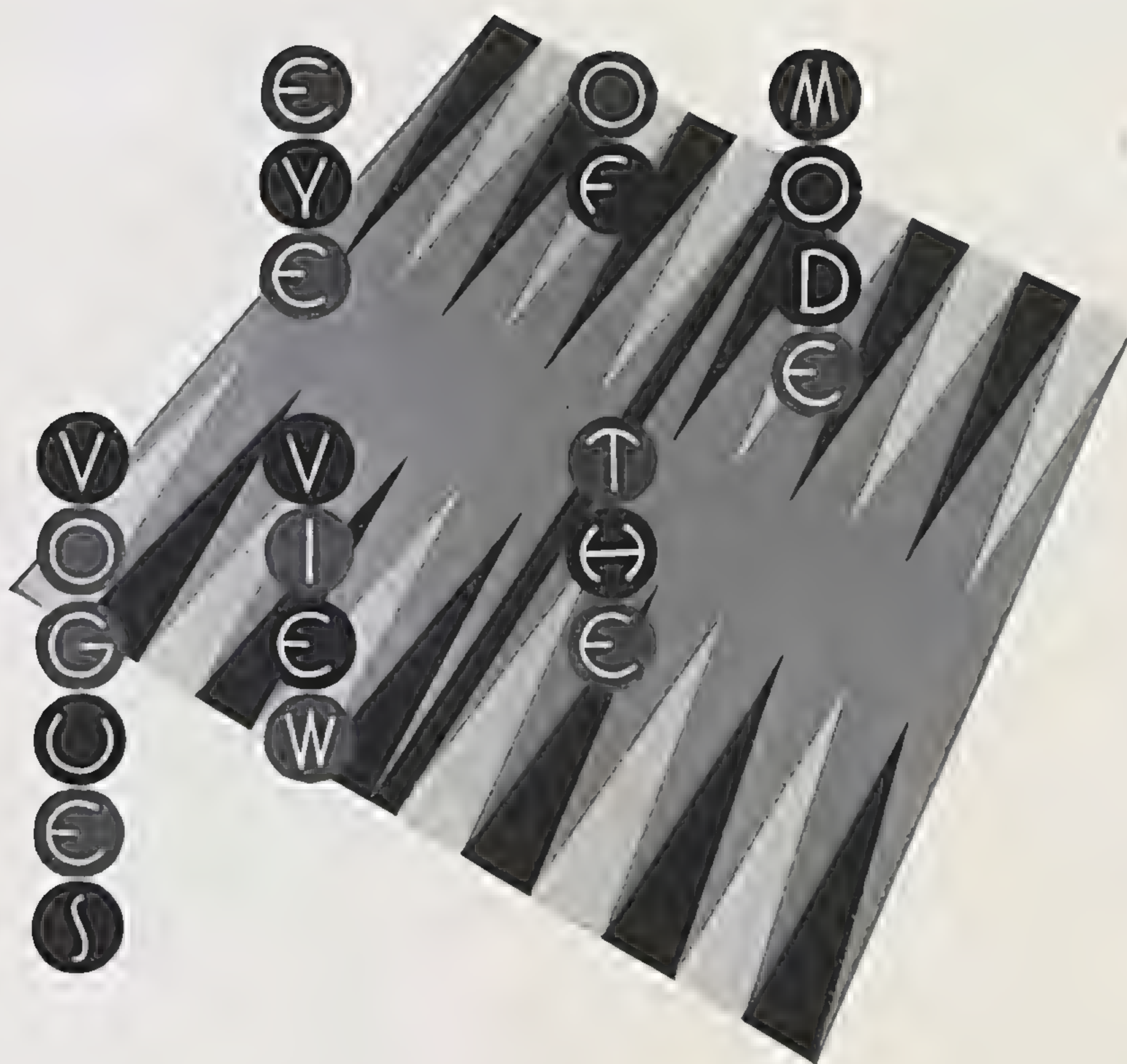
Study these cars; drive them; compare them; consider them as critically as you please—there is no getting around the fact that here are the outstanding motor cars of the times.



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Chrysler Eight and Imperial Eight closed cars are factory-wired for immediate installation of Transitone, the pioneer automobile radio. Other models will be equipped on order.





PLAYING the game of fabrics is like playing backgammon. It takes skill abetted by a bit of luck. And this year, luck is with you, for the gods of fortune, in the shape of fabric manufacturers, have placed the odds on your side. They have placed the fortunate advantage of beautiful materials to choose from at your disposal. It is left for you to throw the double-sixes of colour contrast, pick up your opponent's men by the infallible strategy of becomingness, and backgammon the whole world by wearing the irresistible fabrics of this year.

Fabric is a magic thing. It seems to interpret the mood more than cut and line put together. How fresh and romantic is the flowered dress of spring! Black satin fairly lectures on sophistication. Rough woollens tell a tale of country life and rainy days in town. Every man has at one time in his life proposed to a little girl in a pink chiffon dress. When you wear the pistachio-green blouse out to lunch with your best young man, you wear your very heart on your sleeve. There is almost a language of fabrics.

This year, a hundred new words are being added to this language. Some of them are fine, high-sounding words, some simple, and others are terse, effective, strong. A plaid chiffon in blue and cool green says "brilliance, amusement," as clearly as if it had spoken. A heavy green tweed says "country," and hints of dogs and English-ribbed stockings. And a coral and mauve print, modern and devil-may-care, is a synonym for chic.

And so you may play your game, a game of Beauty played on the board of Fashion, with high hopes and a confident heart. For the fates are all on your side, armed with bolts and bolts of beautiful fabrics, in lovely colourings. They are such stuff as dreams are made of.





STEICHEN

**Mrs. Arthur Woods**

• Mrs. Woods, the former Miss Helen Morgan Hamilton, is well known in Europe and throughout this country. She is interested in the education of young boys and four years ago was instrumental in founding a desert school in Arizona. She is the wife of Arthur Woods, Esq., the former police commissioner of New York, who is distinguished for his services to the city





## TWINKLE, TWINKLE, LITTLE STAR

SCENE—a crowded waiting-room. Appointments have been made a long, long time before. There is not an empty chair in the place. Eight women are waiting somewhat uneasily; women of all kinds and types—old and young—shabby and smart, one so well known to the rotogravure sections that she is bending behind a large magazine, vainly hoping to be unnoticed, like an ostrich with its head in the sand. Two prosperous business men rush in and out hastily for brief consultations. Every one has the absent-minded, introspective look of the person who has a long story to unfold.

Where are we? Visiting a doctor? A psychoanalyst? A lawyer? Not at all. An astrologer.

Are you unhappy in love? Consult an astrologer. Did you lose in the stock market? Ditto. Do you suffer from sinus, arthritis, or any of the fashionable gland diseases? Ditto. In some extreme cases, astrology becomes a religion in itself. Twinkle, twinkle, little star, how I (and everybody else, at the present moment) wonder what you are!

The astrologers' scope is limitless, as wide as the heavens; love, business, health all being subjects affected by the stars. They tell you in what latitude you can live happily. (This often inconveniently turns out to be Port Said or Northern and Western Africa.) They advise careers. (Mine says I would do well and meet with success "in any business connected with liquids and shipping"; can that be bootlegging?) They tell you when it is best to marry or to stay single. These marriages are literally made in heaven.

My introduction to astrology was typical. We had been invited to dinner in Paris by some people we didn't know very well. A few days before the dinner, my hostess telephoned me.

"Would you mind telling me your birthday, dear?"

"My birthday?" I repeated, wondering if I had heard aright, or if this were again the fault of the French telephone.

"Yes, your birthday. You see, I'm arranging my dinner-table, and it will help me so much. Just a minute while I get a pencil and paper."

"She says she wants to know my birthday so she can arrange her dinner-table," I said to my listening husband.

"Sounds like Alice in Wonderland to me," said he. "Are you sure she said *Birthday*?"

"My BIRTHday?" I shouted emphatically into the telephone. "Well, it's January fourteenth."

"Tell her you like silk stockings usually," came from my side.

By Rosemary Carr Benét

Marie Antoinette and her ladies inveigled the meaning of life and the complexion of their next loves out of Mesmer and his animal magnetism. The Victorians consulted the bumps on their heads or, heavily veiled, stole into the camp of a gipsy palm-reader. But we—the enlightened daughters of a scientific age—pin our faith and fate to the stars above



"Oh, that's fine," she said approvingly. I felt relieved that I had not done too badly.

"And your husband?"

"His is July twenty-second."

"Oh, born on the cusp!"

"No, in Bethlehem, Pennsylvania."

"I meant on the turn between Cancer and Leo. Well, thank you so much. You see, this is a group of people who don't know one another well, and I did want to have congenial people next each other. Now it's all going to work out beautifully."

And that dinner *was* ruled over by celestial harmony. Every one got on. No one asked Mr. X, who is known as the White Father of the Paris Colony, how long he had been in Paris, or the French diplomat if he spoke French. People who talked nothing but golf and polo did not have to chat with spoil-sports who didn't know one stick from the other. It was miraculous. I said so to the gentleman on my right, who proved to be a scoffer. "Miraculous! It's just confidence. Faith! She's sure things'll go well, so they do. There is nothing worse than one of those nervous hostesses. She stares at you worriedly if the shadow of a silence comes near your place at the table, and that either paralyses you or makes you break out into a bright red rash of small talk. Of course, she'd say we got on because of the friendly aspect of your Jupiter, or something like that."

She would also, I reflected, have some excellent celestial reason for his being such a sceptic. "Poor Peter, how can he help but be material-minded with his threatening Uranus!"

"When is your birthday?" is no longer an idle question, but one that may disclose your past, present, and future. Children's birthdays are planned for propitious dates—as nearly as this can be done with whimsical Mother Nature upsetting calculations. Plans are made to give you a phlegmatic good child or a temperamental will-o'-the-wisp.



SUCCESS, LOVE, RICHES—THE STARS TELL ALL

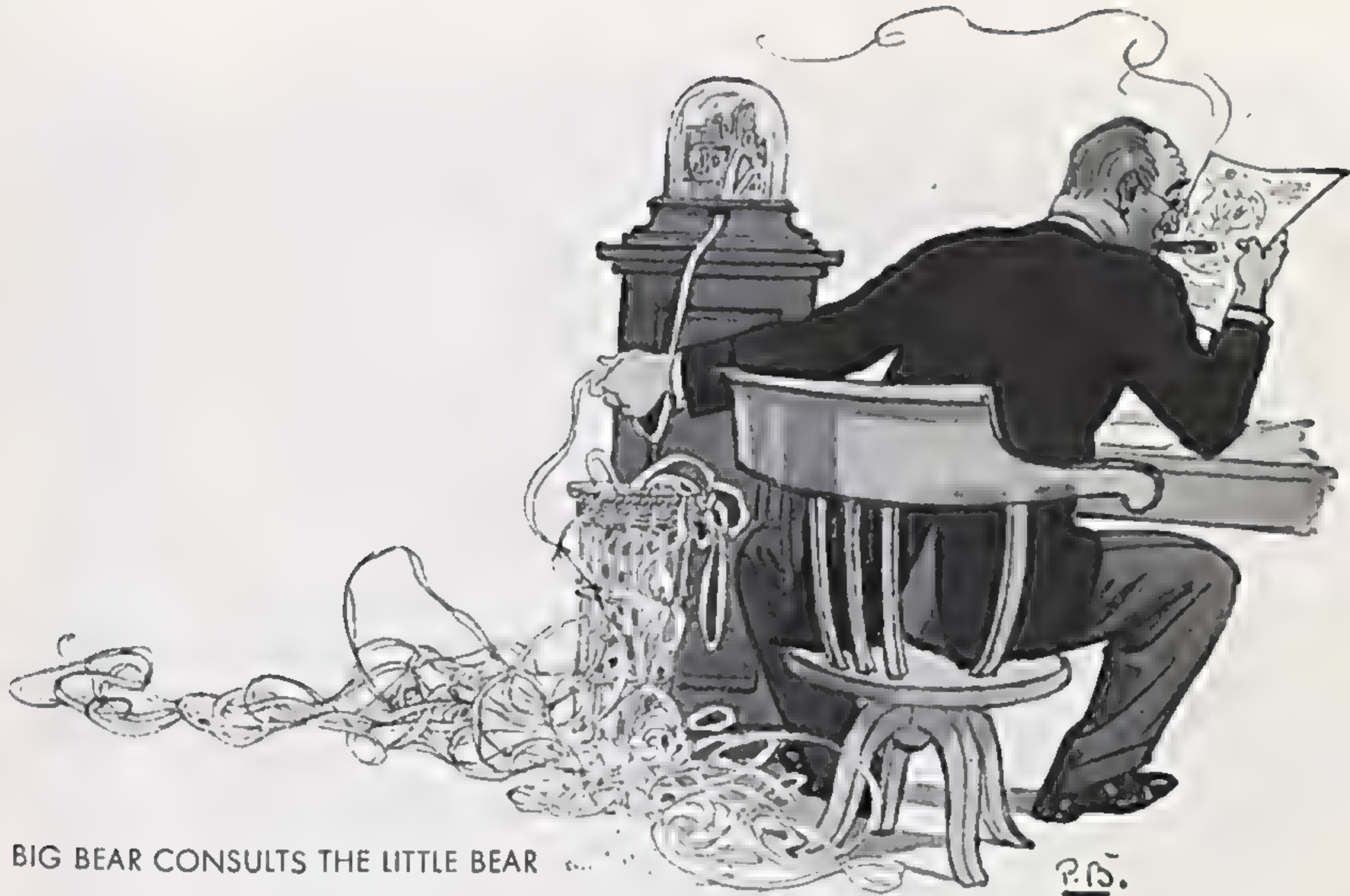


YES, MADAME, HE WAS BORN DURING AN ECLIPSE

The choice is yours. Some mothers insist on a stop-watch as part of the maternity equipment of the modern hospital to mark the exact moment of birth. The exact moment of birth, by the way, astrologically speaking, is the first cry. "Then the child calls out and makes itself known to the universe, and the universe rushes in upon it." For better, for worse!

Children's horoscopes are plotted with great solemnity the instant they arrive. It is undeniably convenient to know that you have a potential Napoleon or Helen of Troy to raise, or even to tell the difference between the common or garden varieties in infants—the horny-thorny-Capricorn child from a bounding son of Leo. If mothers are more than a little inclined to find remarkable things in their children's horoscopes—just the genius strain—don't blame either astrology or the astrologer. The human element is fatally apt to disarrange any science and is the basis of most of the good stories about this one. We all remember delightedly that our horoscope said we had unusual intelligence and intuition and forget that it also spoke of selfishness and peculiarities of temperament. A good astrologer is as impersonal and discreet as a physician. "You are the only person in the world who knows my real age," said one lady I know to her astrologer, "and if it ever gets out I'll know who told!" Such dire tendencies as klepto-





THE BIG BEAR CONSULTS THE LITTLE BEAR

mania and other skeletons in the closet are supposed to be shown in the horoscope. Suppose, perish the thought, the astrologer gossiped.

The extremes to which the cult has been carried are no reflection on astrology itself and make some of its best stories. I heard of a woman who bought an expensive dog in a shop because its birth date coincided with her own. (Could it be that the wily pet-shop keeper had heard of astrology?) "Oh, yes, Madame, I would advise the Great Dane rather than the Pekingese. He is a genuine Gemini. And the Sealyham, while its pedigree is not so fine, was born during an eclipse and ought to prove very unusual."

Another fan said to me, "Oh, I didn't even look for a house for the summer. What was the use? I wouldn't have found anything until next month anyhow, and all that time wasted!" In the midst of swirling taxis in the place de la Concorde, I had a friend shout in my ear, "Look out. I must be careful. I'm in the worst accident phase of the year." Another devotee goes to bed on unlucky days fraught with evil omen and stays there, where presumably, unless Saturn makes the ceiling of her room fall on her, she will be safe. (Continued on page 86)



HAVE YOUR MARRIAGE MADE IN HEAVEN



STANDING ROOM ONLY



Now and then, we bare our shoulders at night with a necklace décolletage. Lanvin shows how wearable it can be in this dress of silver cloth and white crêpe, with a full, circular skirt; from Saks-Fifth Avenue; jewels from Udall and Ballou

And now and then, we hide our shoulders entirely—as with this Patou dress of bright navy-blue lace, which has shoulder sleeves and side peplums; Franklin Simon; jewels from Udall and Ballou

### On or Off the Shoulders?



LANVIN—SAKS-FIFTH AVENUE • PATOU—FRANKLIN SIMON

STEICHEN





LELONG—BONWIT TELLER

STEICHEN

No one ever gets bored with white in the evening. Generally, it is the most vivid colour in the room. And when it is a dull, dead-white linen lace, with an unusual openwork pattern, it has an entirely new look. In this simple, but not too simple, evening gown, Lelong uses linen lace for the upper section of the dress and cotton net, tucked in graduated widths, for the lower part; from Bonwit Teller; jewels from Cartier

## White Linen Lace Appears

## For Evening





HOYNINGEN-HUENÉ, PARIS

SUZY WHITE—SAKS-FIFTH AVENUE • CHANTAL

### Straw Cloth Makes Its Début

Plaster-white straw cloth, corded all over in lines that form a raised diagonal pattern on an otherwise transparent surface, is used by Suzy White for this wide-brimmed hat with turquoise-blue grosgrain ribbon binding and bow at one side; Saks-Fifth Avenue. The turquoise-blue georgette crêpe dress, from Chantal, has a pattern of diagonal pin tucks; posed by Miss Lee Miller



## The Man Protests Against Organized Gaiety

By Mary Borden

HE is, you would say, a brave man, and probably a dull one, and certainly bad tempered. For how, if he were not both courageous and liverish, could he dare take a stand against his wife and all the other women in the world, who know that if you're not in a Gang, you might as well be dead socially and, therefore, quite dead? Or how, if he weren't a crashing bore, would he be allowed to retain his freedom?

But you are assuming that this man is a New Yorker, a possibly tired, but nevertheless dependably docile American husband who believes that it is his duty to work by day so that his wife may amuse herself by night in that brilliant social circus that we have called Whoopee. He is not that kind of American husband. He is of another type, a type that exists primarily in England, that island famous still for being a man's country, last social stronghold of the patriarchal system. He exists in America, certainly, and he is protesting, but the feminine avalanche has taken him by surprise, and his revolt is not yet taken seriously. Probably, he will join hands across the sea with his Anglo-Saxon brother. Possibly, he will fly for refuge to that sanctuary of the male—recognizing that it is because of what the Englishman stands for that organized Gaiety has not caught on in England and never will.

Backgammon, yes. It will come to London from across the Atlantic just as mah jong came, and Contract Bridge with its Vanderbilt Club and its forcing bid. But these are quiet pastimes. They can be played in silence. Whoopee means the noise of drums, saxophones, and clacking tongues, syncopated noise of Africa, war-whoops of the Red Indian, laughter of clowns, and applause, and the Englishman does not enjoy noise. If you tell him that noise and pleasure are synonymous terms and that you must feel your pulse to see if you are having a good time, and if it is not an indication of high fever, you can be sure that you are not enjoying yourself, he stares. For a second, he stares as he would at some curious new biological species or some human being with a strange deformity, and he forgets you are there.

It is a question of pleasure, of defining the word in terms of activity. We are talking (at any rate, I am) about enjoyment, and even, if you'll allow the word, that elusive thing, happiness, and I maintain emphatically, not only that this man who is considered by the gangsters of the world of pleasure as dull, like ditch-water, knows more, far more about pleasure than they do, and knows that he knows and is, therefore, immune to the infection that has

spread as Spanish flu did, over half of Europe, along the Atlantic seaboard of North America, and is now raging in every city or town, on every beach or promenade in Europe that can boast a Ritz Hotel, a casino, and a couple of dozen millionaires.

Now, I know that it is difficult to explain an Esquimaux to a Chinaman and that an argument between these two on the subject of what constitutes the best life can offer would result in each pitying the other's benighted mind and miserable condition. I know, too, that to convince any lovely member of the Tribe of the Whoopee that this man is not dull would be almost if not quite impossible. Nevertheless, I am impelled by some obscure, but powerful impulse to state his case, and I do so with a certain sense of equanimity because I know that when I've finished I shall still have a card up my sleeve that she, my possible Whoopee reader, will find it hard to ignore.

Very well then, let's get down to it, and let's admit at the outset that the much spoiled, beautifully gowned, manicured, and bejewelled cosmopolitan woman, who is equally at home in New York, Paris, Biarritz, Deauville, Monte Carlo, or Venice, is the Priestess of the new cult, while the stubborn, selfish, brawny, healthy, intolerant male represents a faith that challenges every article of her creed. She represents all sophisticated women of the Ritz world, and he stands for all civilized masculine men; not cavemen or He-men—I'm not talking that language. I mean, simply, men, who are neither effeminate nor slaves to the feminine. Two ideas or two creeds of pleasure—here they are embodied in two types, and the Lady is voluble in her contempt for the Man's idea, but the man's contempt for the lady's does not trouble to express itself in words.

Probably, she will begin by laughing, by fairly yelling with laughter at the idea that this man knows more about a good time than she does. "That stick, that stolid brute," she will say. "Do you mean to tell me that he knows what a good time is? Why, he lives with dogs, my dear, he leads a dog's life, in the company of dogs and horses. Mud, he tramps through it, gallops over it, wallows in it. He either has dogs at his heels or is following dogs all day—hounds, you know—and he spends his time killing things. He goes hungry, endures extremes of cold and exhaustion, gets covered with sore places, (Continued on page 80)



# THE DINNER-PYJAMA

**Worn by Smart Frenchwomen**



HOYNINGEN-HUENÉ, PARIS

LANVIN • LANVIN —BERGDORF GOODMAN



• On the opposite page are shown two smart Frenchwomen who have chosen dinner-pyjamas from Lanvin to suit their own colourings. The Comtesse Jean de Vogüé (left) wears black crêpe pyjamas ending in bands of black marabou—like two huge muffs. The bodice yoke is of green and silver paillettes

• The Comtesse Jean de Polignac (right) has chosen a sky-blue crêpe romain pyjama with a necklace décolletage. The upper bodice and the jacket sleeves are of silver cloth; Bergdorf Goodman

• For a small dinner-party in the country, the Comtesse Jean de Contades (right) slips into a white crêpe romain pyjama from Vionnet, cut to simulate the lines of an evening dress. With it is worn a short wrap of deep rose coloured velvet

• The Marquise de Paris (below) wears with charm a white crêpe pyjama from Augustabernard. The bodice is encrusted with yellow crêpe that ties at the waist-line; Best. The ropes of pearls and diamond bracelets are a formal accent



VIONNET



AUGUSTABERNARD—BEST

HOYNINGEN-HUENÉ, PARIS





HEAD OF A GIRL BY ISAMU NOGUCHI

THE first sculptors were image makers. Rarely identical, essentially the same, the human face has been the inspiration of the sculptor through the centuries. Its unchanging elements, when converted into the permanency of stone or bronze, acquire a certain eternal serenity; the individual becomes related to the universal even in the case of realistic and individualistic portraits.

Sensitive observers of aesthetic trends can not fail to notice that the art-loving public is increasingly interested in sculpture. Relegated for a generation, so far as popular support was concerned, to dull or sentimental memorials, the sculptured portrait, infelicitously termed the portrait-bust, owes its renaissance to the growing interest in sculpture and, obversely to the decline of portrait-painting. Not but what distinguished portraits continue to be painted, but the number of artists who specialize in the painted-to-order likeness decreases.

The sculptor, on the contrary, resumes his rôle as image maker after a period in which, with the notable exception of Rodin, Bourdelle, and Despiau, his favourite subjects were symbolical figures. Bourdelle's magnificent portraits of sages and statesmen and Despiau's glamorous series of women's portraits have had a considerable influence in turning the attention of the sculptor to portraiture. The art lover in tune with his time who wants to combine portraiture with creative expression is therefore very likely to choose a sculptor to accomplish this.

The sculptured portrait, besides being the vogue, scores on another point. It is a distinguished note in any

## Portraits in Sculpture

BY HELEN APPLETON READ

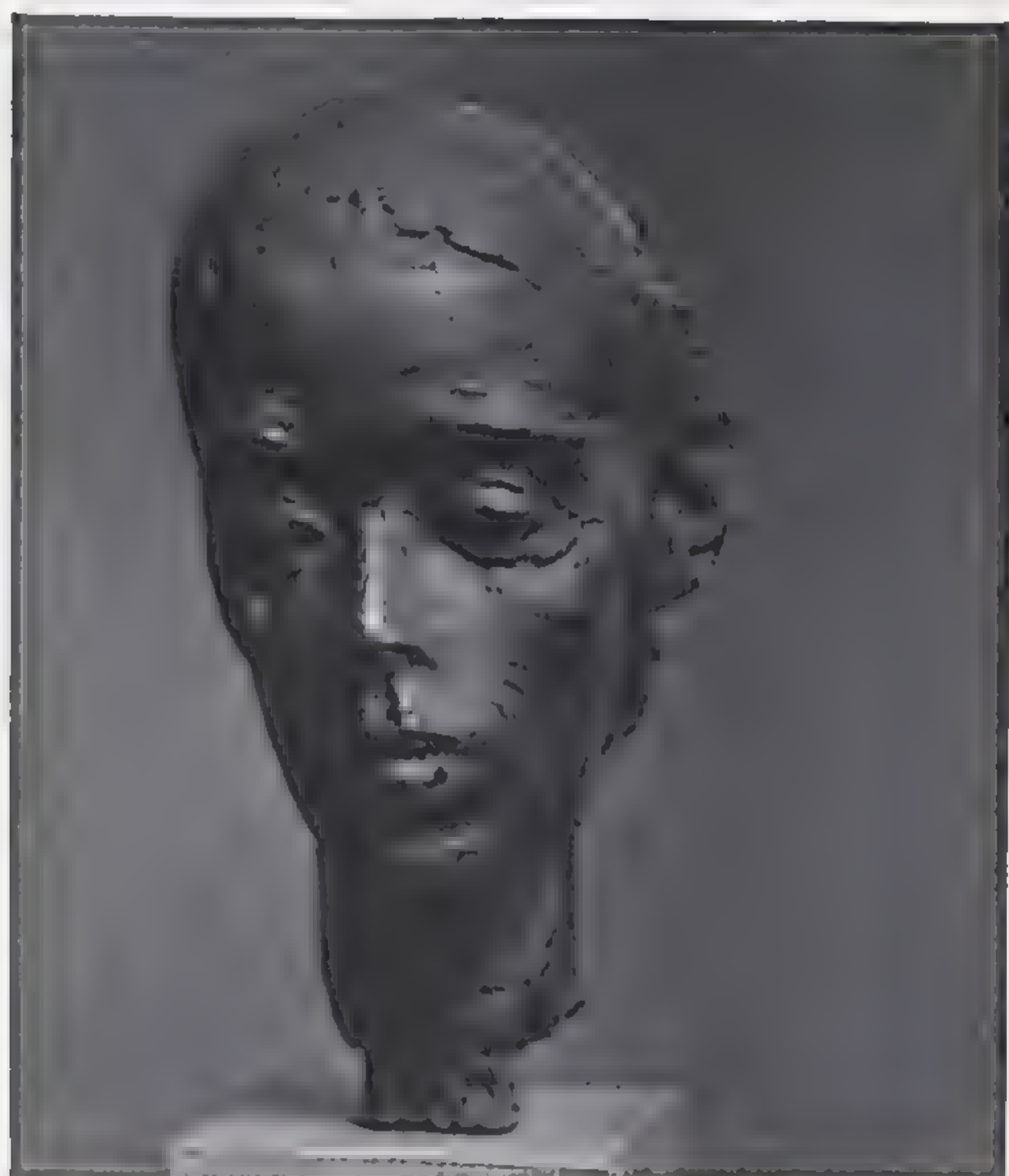
setting, but is seen at its best advantage in the simple and light coloured backgrounds that largely prevail to-day.

The choice of image makers increases. Sculptured portraits are featured in museum and gallery exhibitions. The portrait heads reproduced on these pages are by Anna Glenny, Robert Laurent, and Isamu Noguchi. Differing as they do in style and point of view, each has that quality of conviction that is the inevitable concomitant of a good likeness, each has that autographic quality resulting from a personal reaction and interpretation that are the essence of style.

The Katharine Cornell portrait in bronze is by Anna Glenny, a young sculptor living in Buffalo, whose work, although it is well known to a few collectors and connoisseurs, made its official début, so to speak, at the Modern Museum in December. Working with Bourdelle in his own atelier, a privilege accorded to only a few favoured pupils, Miss Glenny was also one of the few who understood the essence and spirit of Bourdelle's aesthetic creed. Her work reflects none of the stylisms and archaisms that were, to a large extent, the pedagogical heritage he left behind. The Katharine Cornell portrait is a gauge of Miss Glenny's aesthetic integrity. It would have been an easier matter for her to give the subject the superficial glamour and artificiality that a celebrated actress inevitably suggests. But she preferred instead to model Miss Cornell simply as a woman with a beautiful, sculptural head.

Isamu Noguchi, the young Japanese-American sculptor who modelled the portrait of Martha Graham, the well-known dancer, reproduced on the opposite page, chooses his subjects from artistic and literary circles. The curious combination of an exotic imagination and a precise grasp of essential qualities is possibly attributable to the fact that he is the son of a Japanese poet-father and a Scotch author-mother. He has no reciped manner, preferring to alter his style and medium according to the exigencies and peculiarities of his sitter's personality. Sometimes, he models psychological grotesques; at other times, he gives his subjects the rôles they assume as dancer, singer, or artist, or again, but infrequently, he is a straightforward realist. Mr. Noguchi won the Guggenheim award two years ago. He has exhibited at the Marie Sterner Galleries and is now exhibiting under (Continued on page 94)





HEAD OF MARTHA GRAHAM BY ISAMU NOGUCHI

- At the left is shown a portrait sculpture of the dancer, Martha Graham, by Isamu Noguchi, who received the Guggenheim award two years ago. The Noguchi sculptures are shown here by courtesy of the Marie Sterner Galleries
- The study of Katharine Cornell, at the left, below, is by Anna Glenny, a pupil of Bourdelle. Miss Glenny's work was first shown at the Modern Museum in December
- Robert Laurent, who modelled the portrait head of Miss K., shown below, is one of the ablest leaders of the present renaissance in American sculpture. His portrait heads will be shown at the Valentine Galleries in the spring



PORTRAIT OF KATHARINE CORNELL BY ANNA GLENNY

CARL KLEIN



PETER A. JULEY

PORTRAIT OF MISS K. BY ROBERT LAURENT





STEIGER

**Anna May Wong as She Appears in "On the Spot"**



## Seen on the Stage

BY DAVID CARB

A DOZEN years have passed since that blessed morning when, on every bristling, tense front, the camouflage was removed from thousands of guns, millions of men, for the first time in four years, dared raise their heads above the earth's surface, scraped off bits of caked mud from mildewed uniforms, tossed aside gas masks, helmets, terror, and misery of every and all sorts, let their eyes drink in the sunlight and their lungs untainted air. Their happiness was too deep for demonstration. The exultation in their souls grew from more than relief and release: it fed, waxed big, on the feeling that they, sons of a tragic generation, had played their parts sturdily within their time—and that their time would not, could not cast them again in such tragic rôles. A dozen years ago—a mere twelve years—and, to-day, the major part of the world is in revolt—some violent, some peaceful, but revolt none the less. Russia, China, Spain, Germany, India, Australia, most of Latin America! Even those North Americans who shudder at, or deride, the very idea can not really be oblivious to the fact that a tremendous revolution is at this very moment in progress here in our own country, not less momentous because the surface remains unruffled. The same is true in France and England where the sharp, frenzied division that finds its outlet in slaughter does not seem imminent.

This world-wide surge is naturally affecting the arts profoundly. For a while, it manifested itself in the theatre by a frantic search for new, even bizarre forms, the urge to "break away," to be "different." Now, at last, it is beginning to seek its outlet through emotions and ideas, couched in terms that have a semblance of sanity.

"OVERTURE:" All of which is set down here as an introduction to "Overture," the first and only drama by William Bolitho, whose untimely death last spring deprived journalism—and contemporary literature—of one of its most brilliant cadets. Picturing the upheaval in Herfeld, Germany, which oozed from the social, political, and economic mélange that followed the War—1920 is the year—it tells the story of the fatal clash of ideals that are not clear even to the people from whom they spring, who battle for them. The fundamental motif is hunger, but the imposition of a twelve-hour



STEICHEN

Colin Clive in "Overture"

day turns the growls to active rebellion. The principal character, Ritter, is a young nobleman and officer who has espoused the workers' cause, become its most ardent champion; he fights for it when the workers' other leaders have run away from the defeat, which means facing a firing squad. And, in the end, he dies for it.

Passionate sincerity irradiates "Overture." The subject has come from deep down in the author; every word, every moment is laden with that quivering fervour that wells up from the harrowing experience of a sensitive person. Only a poet can express the fire burning within him in language that burns. Bolitho does. And, even when the mechanics of his play falter, the blazing emotion couched in blazing words sweeps it along.

Or would if Colin Clive, who plays Ritter, were capable of rising to the author's heights. Unfortunately, both temperamentally and histrionically, he is not equal to the rôle. He rarely suggests the youthful, searing passion that led Ritter to toss away the privileges accruing to him by both birth and achievement and to align himself with the down-trodden. Reason, not the emotion so great it disdains consequences, appears to direct Clive. As a result, the abandon of Bolitho's conception is lacking except in a few brief and separated moments.

Clive's performance suffers, too, from the fact that his English accent, being more pronounced than most, makes the auditor uncomfortably aware of the wide gap between what Ritter is supposed to be and what he is. That discrepancy imperils the truly great torture scene of the third act. Carlos Zizold, who plays General von Hoeffler splendidly, has a heavy German accent, and we are asked to believe that (Continued on page 84)



# AMERICAN FABRICS

## A Primer of Wools, Cottons, and Silks

YOUR spring coat, suits, and dresses will be made of these fascinating new materials.

- In woollens—Forstmann's "Chonga" is a leading fabric of the year. Its pebbly, crêpey surface launches a new type of monotone woollen. In light-weight spring versions, it is called "Chongella" or "Chongaleen." New worsteds are important for spring coats—worsteds like Forstmann's "Angeleen," with its delicate rep weave. You are going to see these materials in navy-blue, black, beige, green, and grey.

- Sheer wools, one of the great successes of the autumn season, are now an accepted fashion in any clime. This spring, the good dressmakers will be using yards of Forstmann's "Deborah" and "Myra." The sheerer, the smarter, is a great truth in many cases. The mesh-like wools of Walther, Bochmann, and Roubaix are especially new and charming.

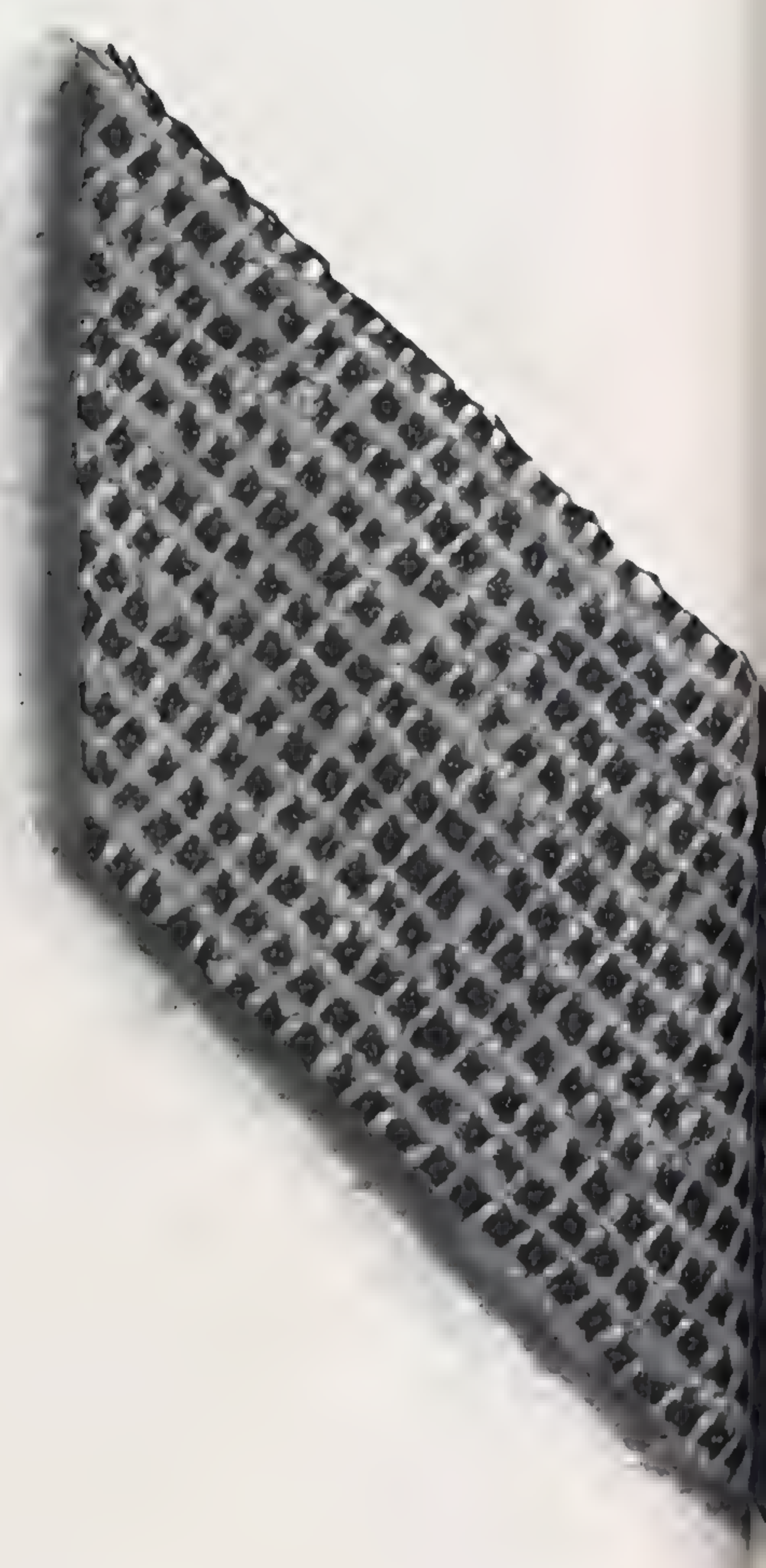
- Suits will often be of two different fabrics—and more often still in two different colours. The light jacket with the dark skirt, and vice versa, and combinations of wool plaids, checks, and stripes with plain wools are going to be seen everywhere, with the first sniff of spring in the Park Avenue air. The blue-and-white plaid of Juilliard, shown on the opposite page, is charming with a plain blue crêpey wool jacket. The dark green of Botany's "Undine" will be very smart worn with a beige jacket.

- The new country coats and suits will be bright in colouring and rougher in texture, though still soft and supple. Forstmann's new tweed, which combines three colours, with one colour predominating, is an excellent example. It is shown at the right in the circle on the opposite page. Homespun weaves with bumpy, flat nubs in harmonizing tones are smart. Colours to consider include green in all its new versions, from dull yellow-greens to the new bright electric-green. Yellow is very chic, especially when combined with brown and rusty reds. Bright blues and greys are important, and beige and brown (like the colour of tree trunks) go on forever.

- Plain jersey has acquired new chic, and many a smart suit will be made of Wyner's or Security's light-weight solid colour jersey in beige, grey, or green. Striped knitted fabrics will often make charming suits or blouses.

- "Plaids, checks, and stripes" is the new spring song in silks. Though prints, like the first crocus, spell spring, for the street a much beflowered appearance will not be smart. Small, spaced floral and geometric designs are the only things for silk suits. They are mostly in light colours on dark backgrounds or new bright greens, reds, and yellows on black—a type that is distinctly new. Corticelli's diamond dot printed crêpes and their new foulard patterns have been developed especially for tailored silk suits. Small flower patterns on pastel grounds are shown by Schwarzenbach Huber and are charming for a light dress under a dark coat.

- Sheer tailored printed chiffons and georgette crêpes in small designs are the most important new fashions in daytime silks. Charming examples of these new fabrics from Cheney and Stehli (Continued on page 94)



**Botany**—Above is a black-and-white wool in checked effect

**Forstmann**—The wool in the new purple-blue (opposite page) is "Cynara"; Stern's

**Juilliard**—The plaid is a dress-weight wool; Macy's

**Botany**—At the lower right (opposite page) is "Undine," a crêpey woollen; Wanamaker

**Forstmann**—The large circle shows "Chonga," a pebbly coat fabric; McCutcheon

**Forstmann**—The red fabric in the circle is "Chongella," a lighter weight version of Chonga; Lord and Taylor

**Forstmann**—Right in the circle is a new tweed from Altman





**Woollens from Forstmann,  
Botany, and Juilliard**



## Cottons

**Erlanger Blumgart**—The polka-dot cotton fabric in the circle has embroidered dots; from McCutcheon

**Rossman**—The cotton mesh, at the upper right in the circle, is important for Southern and summer sports costumes; from McCutcheon

**French linen**—Just below it and extending out of the circle is an imported linen in a new light weight; from McCutcheon

**Erlanger Blumgart**—The fabric at the right is a printed handkerchief linen. This is the type of small, spaced design that will be chosen for warm weather wear, in cotton, silks, and linens; McCutcheon

**Galey and Lord**—The large outer circle, below, is made of a cotton tweed gauze—a fabric that will make many attractive summer frocks; from Macy's







## Silks

**Celanese**—The effective fabric shown at the upper left is a large-patterned ninon; from McCreery

**Chenev**—The sample just below it is a new, tailored, sheer georgette crêpe with a geometric design forming an amusing check; from Altman

**Onondaga**—The fabric illustrated at the left in the circle is a vivid printed crêpe with a white design, which is exceedingly smart for spring; from Lord and Taylor

**Stehli**—The printed crêpe, at the right in the circle, has a very new colour combination in its black and yellow-gold

**Stehli**—A tailored design made of commas is a clever idea and very effective in the sheer georgette crêpe shown at the right; from Lord and Taylor





CHÉRUIT • CHÉRUIT

**Contrasting Sashes**





AUGUSTABERNARD—BEST

- One of the most daring, yet unobtrusive of the new colour contrasts is seen in this violet-blue crêpe Augustabernard dress, "220," with a narrow fuchsia coloured sash. A white carnation accents the contrast in the two shades; Best
- A sash of green and yellow-gold chiffon brings extraordinary interest to Chéruit's midnight-blue chiffon dress, "Dans la Lune," shown left on opposite page
- Brown and yellow—a surprising and charming spring combination—is used for the draped sash of Chéruit's yellow satin evening gown, "D'Après Lui," which is shown at the right on the opposite page. The sash develops from encrusted sections in the front and ties in a soft, loose bow at the back of the model

## Colour Contrast in

## The Evening Mode





VIONNET—BEST

### **Green-Brown Bud-Green**

• Vionnet contrasts bud-green with dark greenish brown in this coat-dress and separate jacket ensemble—one of the many interesting new colour contrasts. The frock is of light green woolen with a bias cut. It is very much crossed and wrapped, with a scarf collar of brown astrakhan, one end tucked under the belt. This is worn outside the collarless jacket of brown velveteen, with fur cuffs that reach all the way up to the elbow; Best



## Rusty Orange And Brown

• Lanvin combines autumn colours for spring in a coat-and-dress ensemble, "La Ni-velle," with its two units so closely related as to be scarcely distinguishable. The coat of brown woollen is tucked through the front. The small collar has ends that cross and button onto the belt, holding open the coat, which is cut to fall apart and show the rusty orange wool frock beneath. The full coat sleeves are in the rusty orange and brown



LANVIN





TALBOT • SCHIAPARELLI—SAKS-FIFTH AVENUE

• With certain costumes, bright coloured hats are the smartest possible accent. This Suzanne Talbot hat of green knit novelty wool jersey, trimmed with scarlet feathers, is a new and striking example. It is worn with a Schiaparelli suit of deep brown tweed-like wool and a silk jersey scarf in the green of the hat adding just enough colour. The gloves, like all smart ones, are slightly bulky; costume from Saks-Fifth Avenue

**Bright Coloured Hats Are  
Here Again**





## The Diamond Clip in a New Coiffure

• The newest clips appear on coiffures and bags and are especially charming in a simple coiffure like the one illustrated. The hair is unwaved, shaped to the head, and long enough to turn up over the finger. The all-diamond jewels—a sophisticated note against dead-black—include two bracelets, a necklace with a crystal and diamond pendant, and two clips; jewels from Black, Starr and Frost-Gorham; coiffure by Charles Bock



**As Seen by Him at the  
Height of the Season**



MRS. HENRY G. GRAY

## THE WAY ABOUT TOWN

THE backgammon epidemic has revolutionized New York entertaining. I am sure that it would be possible for a New York hostess to give a successful party at which she never appeared, merely by opening her house and supplying food, drink, and backgammon-boards in plenty, while she, herself, took a night off, dining in bed with a tray and a new book. Arranging any other sort of entertainment has become completely futile, and, if the backgammon craze continues, drawing-room entertainers will be added to the list of the unemployed. In the houses where the craze for backgammon has not yet completely conquered and where only two or three boards are supplied, these are pounced on by the most quick-witted guests, who sometimes even leave the table before dinner is quite finished. The others are forced to telephone home for more boards.

At Mrs. Allen Gouverneur Wellman's dinner at the Park Lane, the entertainers who had been produced for the evening sang to a handful of people, the poor outsiders who did not play backgammon, while the adjoining rooms were crowded to suffocation by couples glued to backgammon-boards. At a dinner-party at Sir Joseph Duveen's, we left the table, and the eyes of the guests fell on the backgammon tables placed about in the smaller rooms through which we were passing to the big drawing-rooms. Alas, no one ever got to the drawing-rooms, and the man who played at the piano hummed to himself, quite unnoticed, through the entire evening. It was the same at Mrs. Gilbert Miller's party in the house of her father, Mr. Jules Bache. In this house, where the guests were privileged to see one of the most extraordinary collections of pictures in America, they hurried past them to the backgammon tables arranged all over the house.

Surely, to invest in a dozen stout backgammon-boards would, as the advertisements suggest, "save you thousands." I myself like the game and lose my money shaking dice with the rest, but I can not help seeing where it is leading us. Nor will it die out, like mah jong, because it has not the great disadvantage of mah jong—that laborious rearranging of countless tiles into a neatly piled wall. The bridge addicts, who are always with us, are necessarily limited, because it takes a certain amount of concentration to play bridge. But backgammon bars no one. A player need only know the fundamental rules of the game, and a poor backgammon player is not the pest that a poor bridge player is. Therefore, the game has become an almost universal vice.

Are we travelling away from all elegant society? The stage is set, the curtain goes up, but the performance does not continue. The *mise en scène* in many houses is arranged with elegance, the women dressed with elegance, and the outward picture maintained with elegance—until a certain moment in the evening, when the whole thing disintegrates into a scene not unlike a crowd of street urchins "shooting craps." It must be in the blood of our country, or, perhaps, it is the adventurer's love of contrast. At any rate, because of this, the great houses seem more glamorous by contrast, and the little (Continued on page 89)





MRS. ECTOR O. MUNN

- Mrs. Ector O. Munn, a well-known hostess of Manhattan, is also one of the best-dressed women in New York
- Mrs. Francis H. McAdoo may be seen at the right in her charming penthouse
- Miss Tanis Guinness is the popular young Englishwoman whose engagement to the second son of the Earl of Sandwich was recently announced
- Mrs. Henry G. Gray (opposite page) wears a black cloth skirt a crêpe blouse, pearls, and a small black hat with the inevitable huge clip of diamonds



MRS. FRANCIS H. McADOO



MISS TANIS GUINNESS





MRS. HARRISON WILLIAMS

- Mrs. Harrison Williams is shown at the left in her beautiful white drawing-room, which is filled with bowls of white flowers
- Mrs. Seton Porter, below, wore, at her daughter's wedding, this blue velvet suit edged with silver fox



MRS. SETON PORTER

**Two Well-known  
Hostesses of This Winter in New York**



## FOR THE HOSTESS



LEON DE VOS

AS a sign of our times, few better symbols can be found than the lunch parties of to-day. As the purple satin bosoms and be-sherried turtle soup of earlier ladies' luncheons were part and parcel of the elaboration of those who wore and ate them, so are the carnelian-red lipstick, diamond clips, and tomato- and clam-juice cocktails of our simple lunches discerning X-rays of our taste.

Ladies cry for them, and if they do not put in an appearance before lunch, passed among the guests in crystal glasses on a silver tray, the ladies sulk and refuse cups generally conceded to be more cheering, saying definitely that they never drink in the middle of the day. And, since we are all ordering our lives with more and more simplicity, abstention at noon is becoming more and more of a habit. Even at the lunches where both alcoholic and the tomato- or clam-juice variety of cocktails are served, those who refuse the Martinis or side-cars are so much the gladder for the substituting cocktail with which to occupy their restless modern hands. For it is not easy to wait for minutes ranging up to half an hour for one's lunch, among a company of real cocktail drinkers, while one dangles one's bonnet and plume with no more solace than a cigarette to take away one's appetite. The other cocktails, for these reasons and a dozen more, have proved a solution to the pre-lunch problem.

Of course, as always happens when we have discovered an edible to our taste, we immediately become desperately finicky about the details of its preparation. With our ruby coloured cups of the Elixir of Youth, hostesses' reputations are made and lost over the proper chilling of the juices, the proportion of pepper and salt and Worcestershire sauce used. The true tomato-and-clam-juice fancier is a connoisseur of untold subtleties of taste and can discern, between fractions of temperature, the perfect cocktail and the one not quite cold enough. She—for though men drink them, too, this cocktail is essentially a feminine invention—will shake her head over a drop too much seasoning or experience the ecstasy of the true epicure over the cocktail that, like the Three Bears' porridge, is "neither too hot, nor too cold, but *just* right." This epicureanism, developed, constitutes a new accomplishment, a new sophistication.

The already prepared tomato-juice cocktails have the virtue of being immediately available and are without peer as emergency measures. But those who glory in mixing their own, place their faith in the essence of tomatoes and skilful dashes of seasoning. The (Continued on page 82)

### Your Health in Tomato

### And Clam Juice

In these days of growing simplicity in the ordering of our lives, ladies are enthusiastic over tomato- and clam-juice cocktails before luncheon. Above are shown charming new glasses for these pre-luncheon cocktails. They have amusing chickens contained in their blown-glass stems, or they can be had with poker-dice in their stems; from Rose Cumming. The eighteenth-century English silver tray—a superb example of the craftsmanship of the period—is from Arthur S. Vernay, Inc.





©STEPHEN H. WILLARD

## THE CALIFORNIA DESERTS

By M. Urmey Seares

MOBILE America, wandering about the earth with its engines under it, has recently discovered the American Desert. Not yet have the limitless possibilities of these lost lands been investigated, nor has the tiniest portion been permanently mastered. At Taos, Las Vegas, and Phoenix, at Yuma, Barstow, and Palm Springs, man has built himself resting-places along the edges of the desert; and to these protected places—finished off to live in—the knowing ones resort whenever cold winds blow down the Coast or winter locks the North and East in ice and snow.

Sunshine is the Desert's masterpiece. Sun-baths replace surf bathing, and a beautiful brown skin is as easily attained as at the most famous watering-place. Here is the concentrated essence of California's appeal in winter. Here all the claims of climate, which made the Southern coast a tourist land before its permanent population filled it to overflowing, are justified in the sun's performance. There is no fog, and the sun shines every day. On the California Desert is found the perfect antithesis to winter. The sun, healer of all that is noisome, is omnipotent here and draws the attention from the earth, which man may conquer, to the heavens, which he may not.

The date-palm gardens of the Coachella Valley, the sun gardens of the roof tops, the sheltered fountains of Palm Springs and Tahquitz Canyon, the hidden groups of age-old palms of Biskra among the blank mud hills northeast of Indio—these and the magic tints of the desert flora have made this desert a landscape painter's paradise. In cool caverns, comfortable hotels, or private patios along the feet of towering mountains, we are learn-

ing to use this new source of rest and recreation as the Arab of the present and the Pharoahs of the past have used their own high places of the sun.

Like some far, unknown country where nothing from the workaday world disturbs the mind, where great white clouds meet the blue sky, and simple mountain forms rise silent and intimately near, La Quinta-on-the-Desert, at Indio near Palm Springs, forms one of these beautiful man-made caverns—cool, finished, and inviting. Guests may look out over illimitable stretches of the level sand and sun-filled sky and yet be comfortable, well-cared for, and content. Cottages, set around the main lounge and dining-room or refectory, are always occupied by well-known San Francisco people. Mrs. Lee Eleanor Graham, of Santa Barbara and San Francisco, has built herself a tinkling fountain, swimming pool, and villa not far away. Mr. Walter Morgan and his Belgian brother-in-law and sister have their palm gardens of young date-trees between the mountains and their hotel, "La Quinta," which the vision and forethought of this family have built. Mr. King C. Gillette has built one of his numerous experimental farmhouses and set out date-palms and Coachella grapefruit-trees among the groves of Indio. Here, experts of the United States Government direct the cultivation of our superb date-palms and have already taught old Arabia how to improve her output and her manner of propagating dates. American genius and energy have found in the Desert a new outlet in the intensive cultivation of tropical and semitropical fruits.

The season on the desert extends from November to April, and it is alluring (Continued on page 90)





PADILLA STUDIOS

- Like the Arabs, Americans are finding rest and repose in the solitudes of the desert. One of these luxurious retreats is "La Quinta" hotel, which is seen above from the crags across a small canyon
- Even Death Valley has come to life as a health resort. And on its fringe is "Furnace Creek Inn"—a man-made place of rest so modern it includes a swimming pool with a constant flow of warm spring water brought down from Travertine Springs
- On the opposite page is a view of the sand-dunes of Death Valley



STEPHEN H. WILLARD





BONWIT TELLER • JAY-THORPE • MILGRIM

• All the smart world will wear stripes, this spring. Those in the frock of Rodier woollen at the extreme left are in black and white and look as if they were knitted. A wide, crisp white linen collar gives a springlike touch; from Bonwit Teller

• The stripes appear in the blouse and scarf in the suit of sheer woollen shown in the centre. The colour is beige—which returns to the mode as an important spring colour—, and the striped fabric is tuslikasha in beige, dark blue, and yellow; from Jay-Thorpe

• Here, it's the blouse that wears the stripes, and very smart they are in grey, black, and white, running this way and that. The suit is made of black silk faille, and its cut is distinctive and youthful, but it is the addition of the vivid red scarf that makes it so exceptionally chic; from Milgrim

**New Stripes**  
**Make Their Mark Across**  
**The Spring Mode**



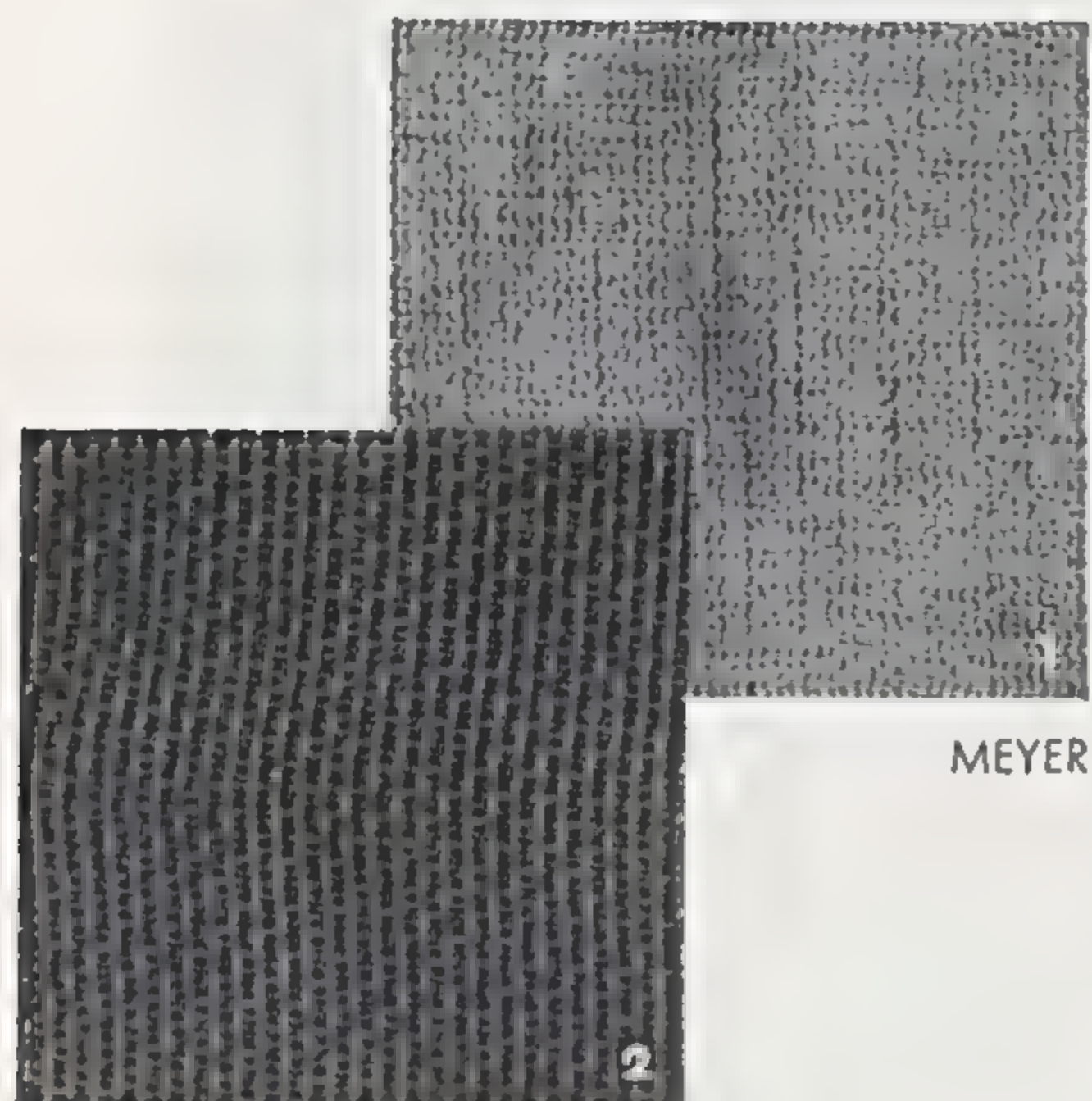


GERVAIS • BERGDORF GOODMAN • GOUPY—HERMAN PATRICK TAPPÉ • SAKS-FIFTH AVENUE

**This Spring**  
**Ushers in Three-Quarters**  
**Sleeves for Town**

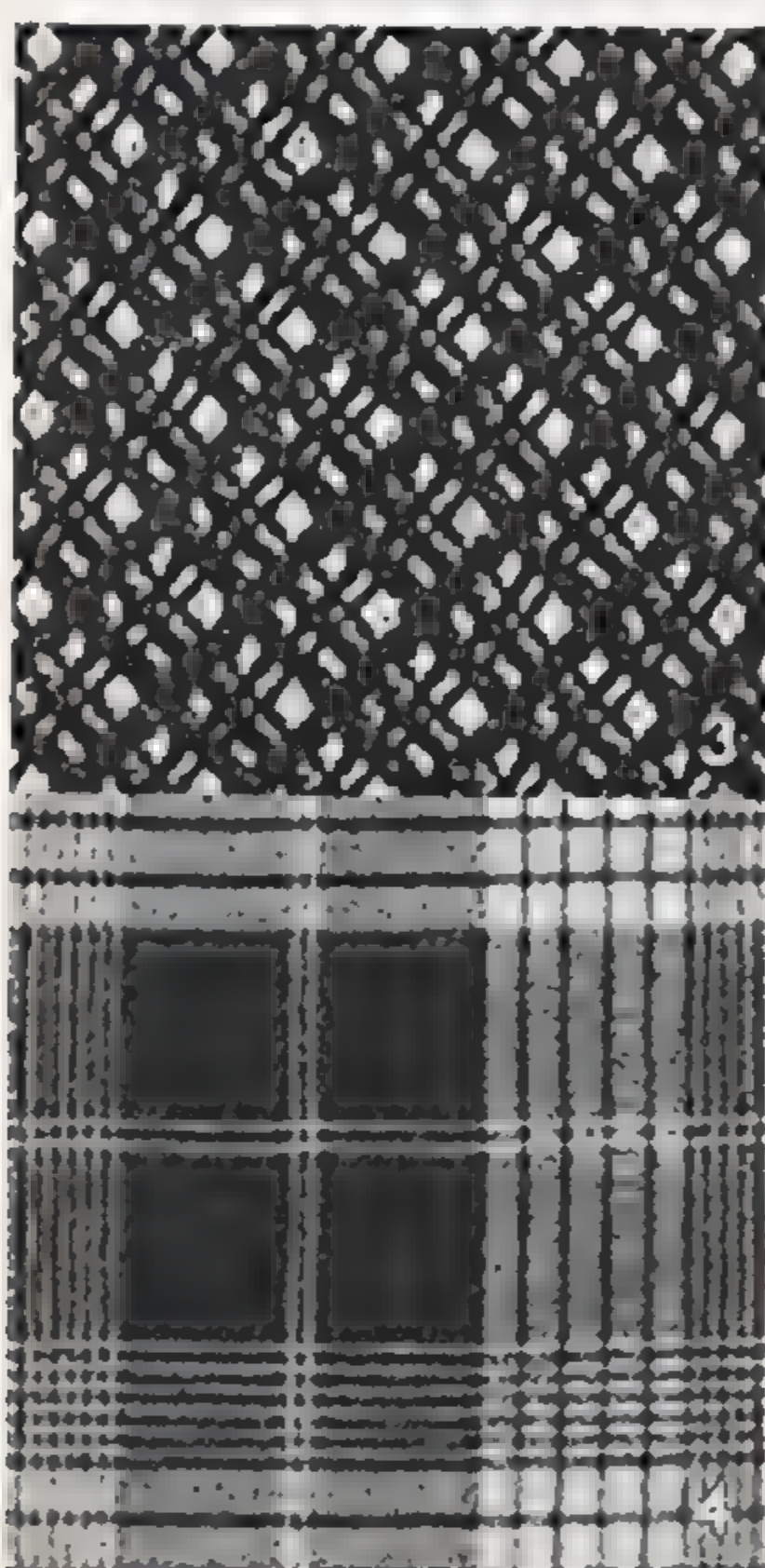
- Plaids and sleeves are both shrinking this season—a point proved by the brown-and-beige silk frock at the left, above, with its smart small plaid and jacket with three-quarters length double sleeves; Gervais
- The brown-and-green printed silk suit next to the left accents the smart new length of its sleeves with bands of blue fox, an idea borrowed from more formal frocks. The dress has a net yoke; from Bergdorf Goodman
- Goupy's green wool suit has flared three-quarters sleeves, with a white blouse showing beneath. A bright red leather belt is added in the interest of colour contrast; from Herman Patrick Tappé
- Sheer beige tweed, three-quarters length sleeves, a scarf cape edged with brown fox falling gracefully from the shoulders—add all these together, and you have the perfect street costume for early spring; Saks-Fifth Avenue





MEYER

OLRÉ



BRION • MEYER

## Spring Woollens from Paris

WITH the one exception of plaid, the new wool fabrics are in solid colours. No longer are they allowed to play their colour game apart and complicate the colour contrast problem. Yet, plain fabrics have not given up all pretension to novelty and subtlety. Their sophisticated weave is typical of the new season. Among the several examples illustrated, we find, from Olré, a drawn-work effect (No. 12), illustrated at the lower right on the opposite page; and from Meyer, a diagonal voile (No. 13), illustrated below it, both of which are woven to give a definitely new feeling.

Even the two-toned mixed woollens, which, by the way, look smartest when combined with unicolour woollen, should lead to a definite monotone effect, one of the threads being so emphatic in colour as completely to blot out the other. The Meyer fabric shown at the upper left on this page (No. 1) is in deep blue and white, and it compromises between light-weight woollen and wool voile. The second pattern in the same group (No. 2), from Olré, is lightly dotted in rows that faintly suggest stripes. This is imported by McCutcheon.

Jersey is given a new start. Summer jersey, as fine as chiffon, yet easy to handle, since entire dresses are made of it. Jerseys with such interesting ideas as drawn-work patterns, Jerseys with raised motifs, such as the one shown by Les Tissus de Montecourt (No. 10), on the opposite page, or jerseys with an open, lacy weave as proposed by Meyer (No. 9) and illustrated also on the opposite page. A Rodier jersey, in pale grey patterned in white, called Djersaflamix, is one of the fabrics that, in spite of their extreme lightness, have enough body to be used without a slip. This material (No. 8) is shown at the upper right in the top group of fabrics illustrated on the opposite page and imported by McCutcheon.

The wave of plaids is likely to over-

whelm the spring mode. But since real Scotch plaids have had their chance already in the winter mode, the new types will be derivations, rather than the original clans—and the smaller the plaid, the better. Rodier decorates a Cendridrapella, the lightest of broadcloth, with a plaid in fine, broken lines, in white on a dark grey background. This fabric (No. 7) is illustrated at the bottom of the group at the left on the opposite page. Lesur's woven plaid (No. 11), also shown on page 59, is a wool romain in black on pale yellow. Paul Brion shows a small, contrasting, diagonal plaid in deep green and white (No. 3), at the left on this page, while Meyer is faithful to the large plaid, developed in new combinations, on a wool voile. No. 4, shown at the bottom of the same group, is an example, with a smart, interesting colour combination—pale yellow, beige, and black. It is imported by McCutcheon.

Façonné or brocaded patterns are even smarter on wool than they are on silk. Rodier scatters tiny brocaded flowers on wool voile, and Olré has several excellent voiles or crêpes with a façonné self-pattern, one of which is reproduced in the centre at the bottom of the opposite page (No. 14). On this, the dots, which are scarcely discernible in the illustration, are obtained through a variation in the weave.

The open-work woollens created by Rodier are the most daring expression of the present tendency to lighten the woollen fabrics and adapt them to hot weather, without depriving them of the necessary weight and body. The newest of these suggest drawn-work; others take their inspiration from fancy tulle meshes; and others, again, show a wide, open, lacy weave. Two examples are illustrated—No. 5, shown at the top of the group at the left on the opposite page; called Rezo Cendrex; and No. 6, at the lower left on the same page a fabric with a small design, called Les Fleurs Rodelic.

- Two two-toned mixed woollens are shown at the top of this page. No. 1 is a Meyer fabric in deep blue and white, suggesting wool voile. No. 2 is a sheer dotted woollen from Olré; from McCutcheon

- Nos. 3 and 4 are very new wool plaids. No. 3, from Paul Brion, is a diagonal weave in green and white. Meyer's large plaid, No. 4, is on wool voile; imported by McCutcheon



- A yellow-and-brown plaid wool jacket, brown wool skirt, and yellow jersey blouse combine in "19," from Lucien Lelong
- "Parigotte," from Goupy, is a suit of soft green wool voile with a white satin blouse and a red belt
- Chantal uses navy-blue and sapphire-blue in a woollen suit, "Patinoire"



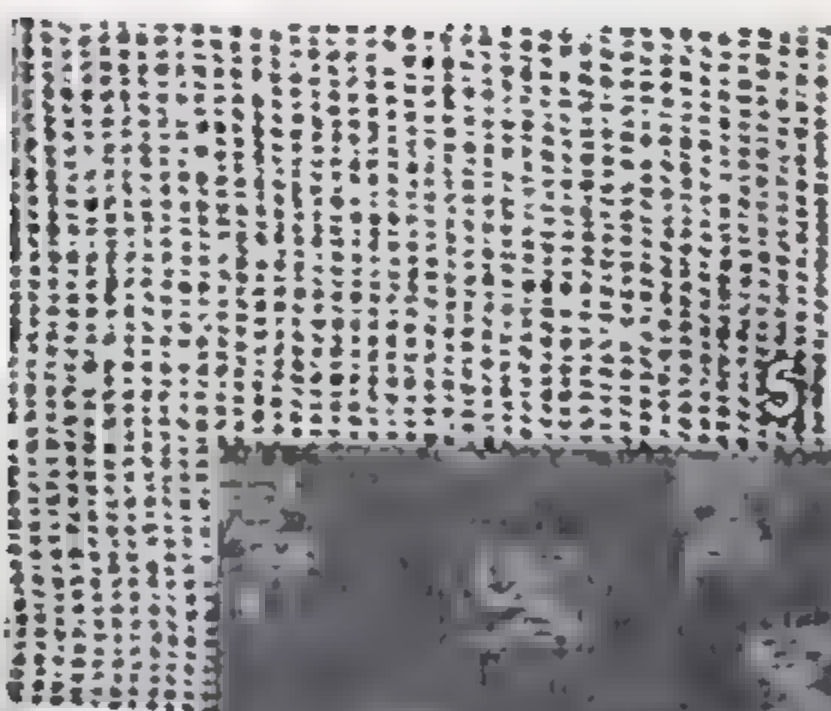
LELONG



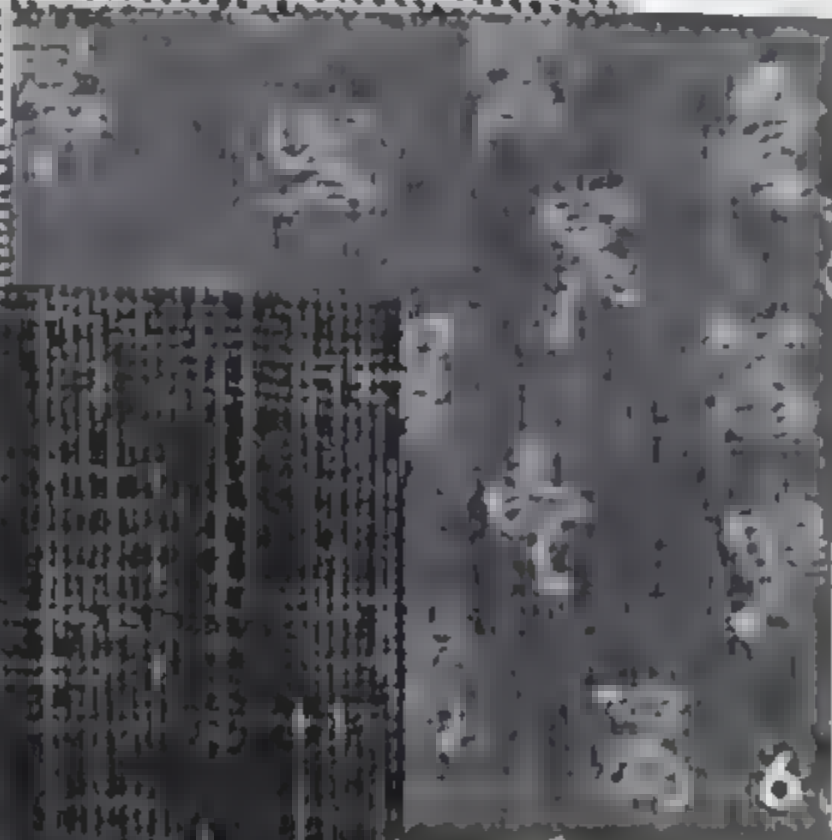
GOUPI

CHANTAL

BARRÉ, PARIS



5



6

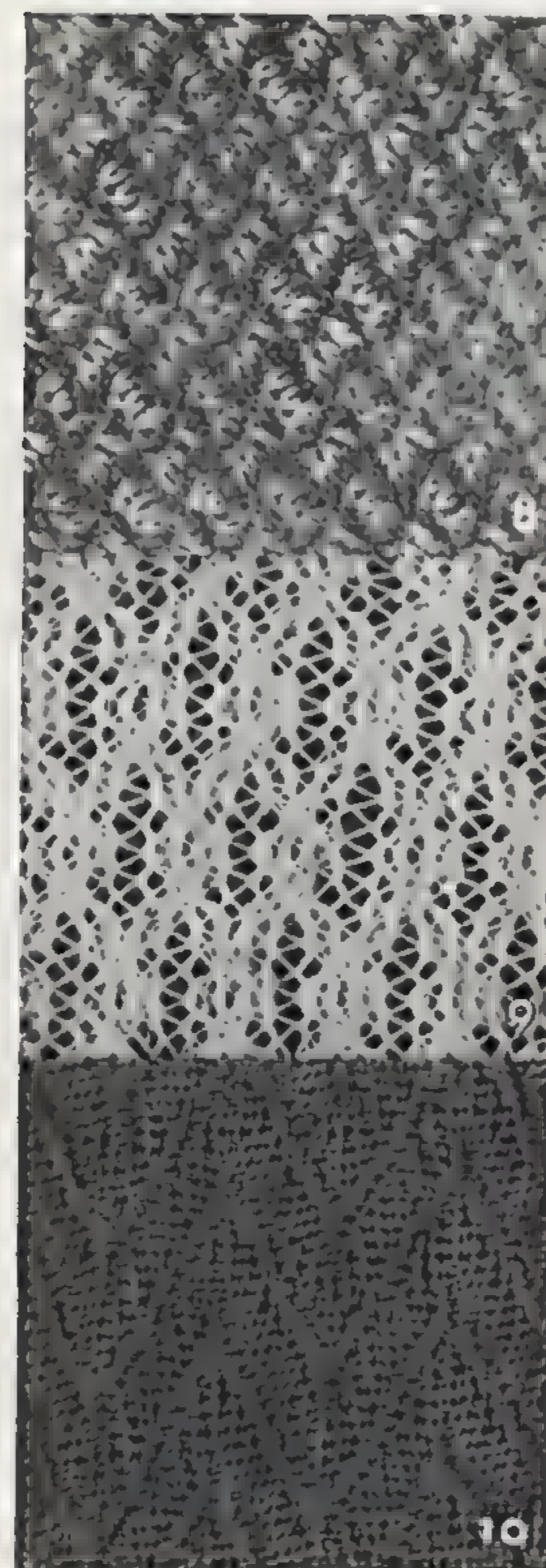


7

RODIER

- No. 5, "Rezo Cendrex," openwork wool; No. 6, "Les Fleurs Rodelic"; 7, a sheer plaided broadcloth, "Cendridrapella"; from Rodier
- No. 8, Rodier's "Djersaflammix"; McCutcheon; No. 9, Meyer's lacy jersey; No. 10, Les Tissus de Montescourt jersey
- No. 11, Lesur's woven plaid; 12, Orlé's drawn-work wool; 13, Meyer wool voile
- No. 14, Orlé's crêpe, façonné design

RODIER

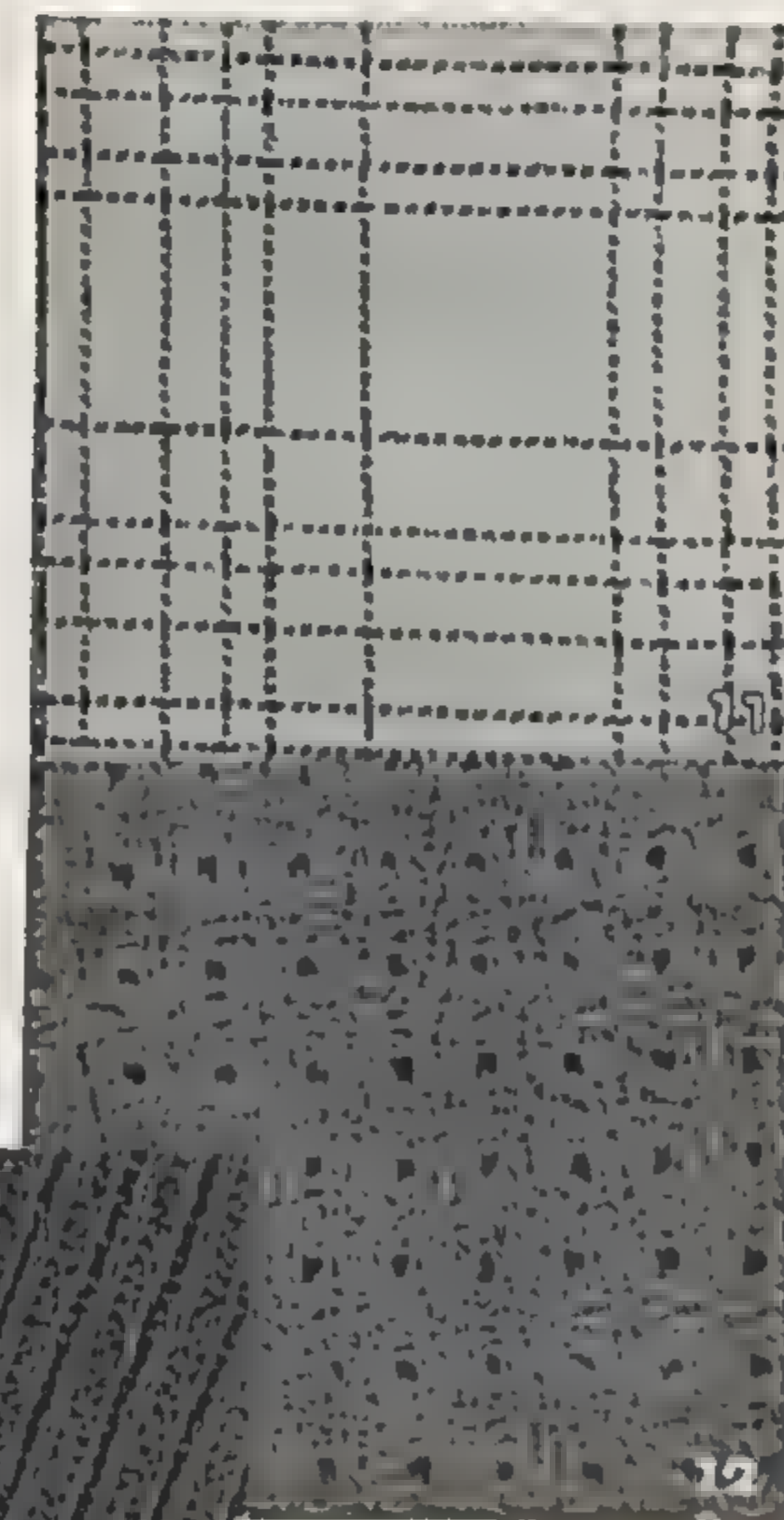


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9

10

MEYER • MONTESCOURT



11

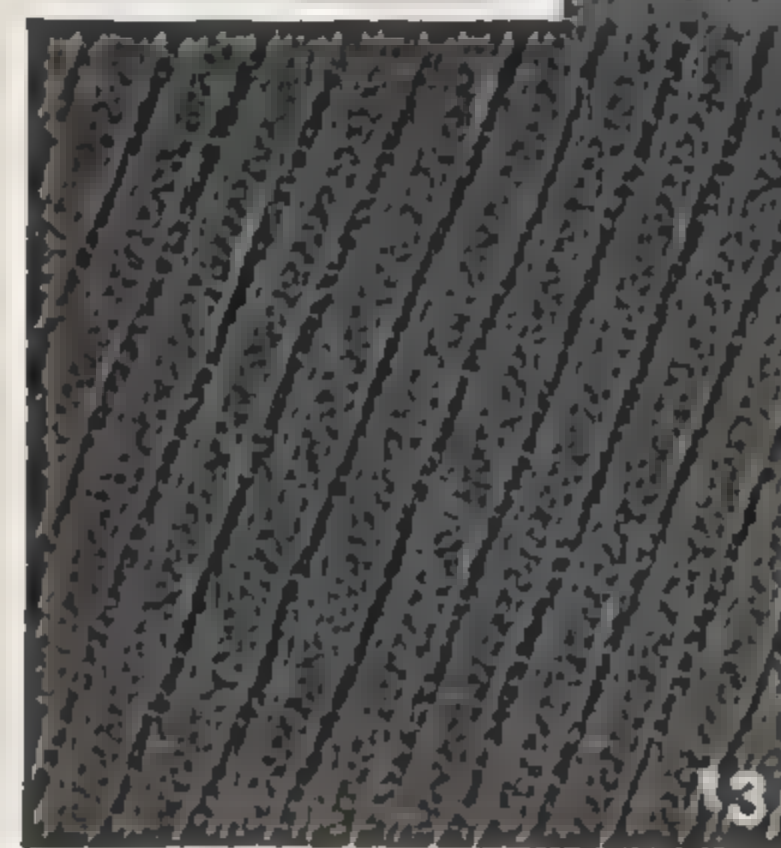
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LESUR • OLRÉ



14

OLRÉ

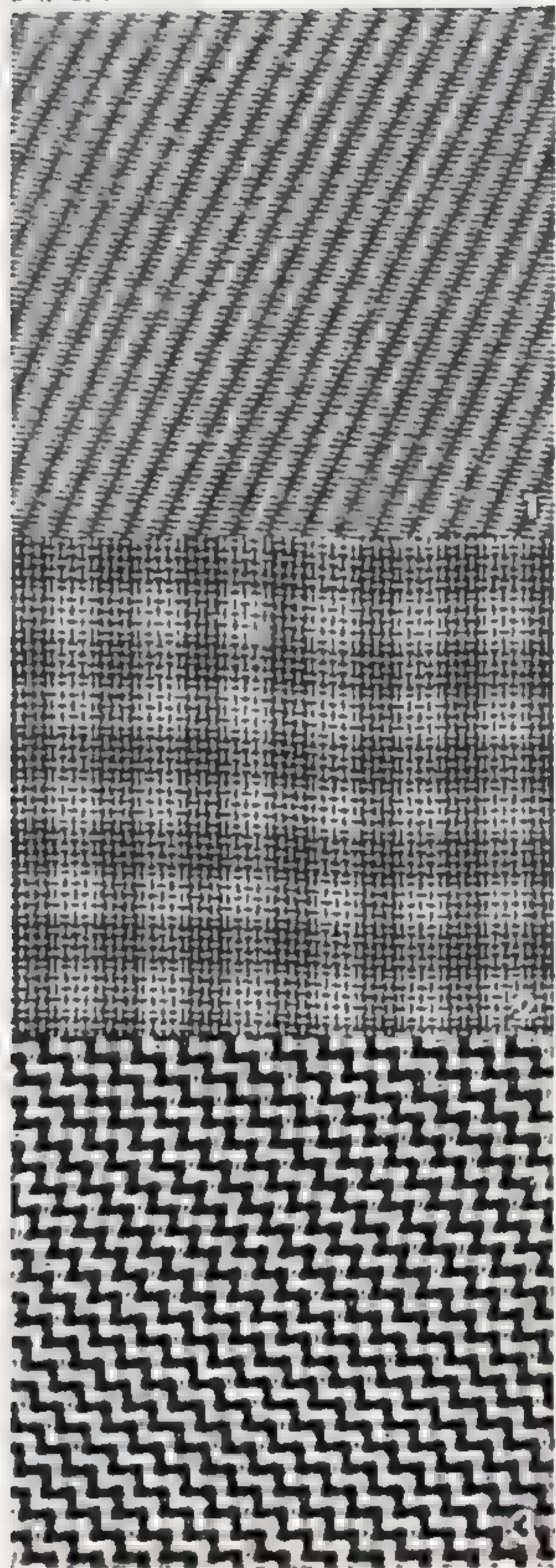


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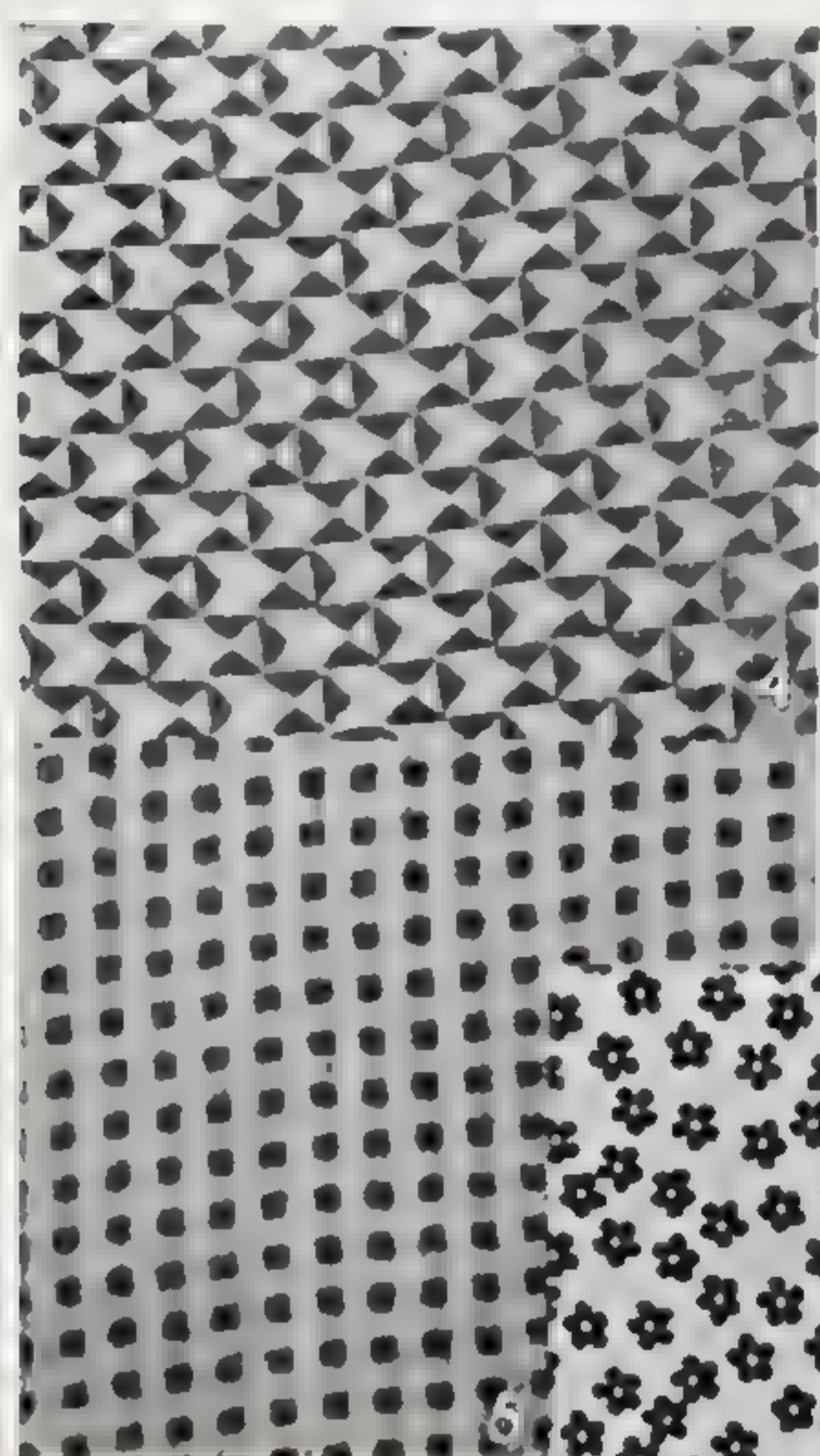
MEYER



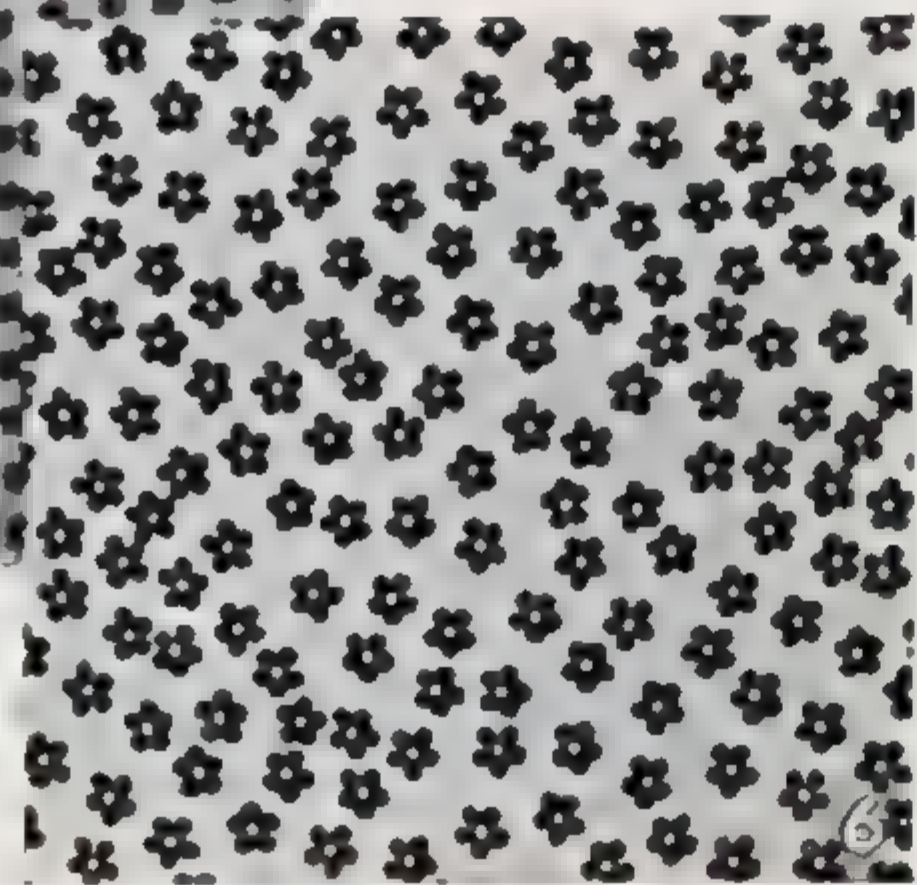
BARRÉ, PARIS



CHÂTILLON • BIANCHINI



COUDURIER



BIANCHINI



BIANCHINI



LELONG

MIRANDE



CHANTAL



BIANCHINI • DUCHARNE

- Lucien Lelong makes a two-piece suit-like ensemble, "Volte-Face," of one of the new plaid silks in green and brown
- Mirande's "Riviera," of printed crêpe with orange motifs on grey, has two widening sections encrusted on the front
- Chantal uses deep garnet-red façonné crêpe for "Croisement Dangereux"
- No. 1, silk from Châtillon, Mouly, Roussel; 2 and 3, Bianchini's "Toiles Gyptiane"
- Tiny prints are smartest—like Nos. 4 and 5, from Coudurier, Fructus et Descher
- Nos. 6 and 7, Bianchini's printed crêpes; No. 6 imported by McCutcheon
- Equally tiny are the all-over Bianchini prints, No. 8 (from McCutcheon) and No. 9, and Ducharne's all-over print, No. 10



## The New French Silks for Spring

VERY new among the French fabrics for the coming season are the mixed silks with a woollen weave and pattern. These have a careless, yet distinguished quality that makes them appropriate for general spring wear, either in town or at resorts. The Bianchini designs (Nos. 2 and 3), shown at the bottom and next to the bottom in the group at the upper left on the opposite page, are two Toiles Gyptiane with a rough surface due to twisted threads. No. 1, the other silk illustrated in the same group, is from Châtillon, Mouly, and Roussel and has a diagonal weave.

Plaids are as popular on silk as on woollen. Vivid or pale plaids, either woven or printed, on surah taffeta, faille, chiffon, georgette crêpe, and on mixed silks, are a strong feature of the spring fabric collections. One from Coudurier, Fructus et Descher (No. 12) is shown next to the top at the right on this page and is imported by McCutcheon. It is made in black and red, giving a rather dark effect, or in white, pale blue, and sapphire, leaving the predominance to light shades. A smaller plaid, woven in pink on white chiffon (No. 11), is from Châtillon, Mouly, and Roussel and is illustrated at the top of this page.

The newest midsummer prints—so far as day is concerned—are also the tiniest. Small checks and other patterns, more or less inspired from woollens, decorate some of the chiffons proposed by Coudurier, Fructus et Descher, for day wear. Two of them (Nos. 4 and 5) are reproduced at the lower left on the opposite page; one, in white and a soft orangy shade; the other in red and white—almost like a pin-checked gingham.

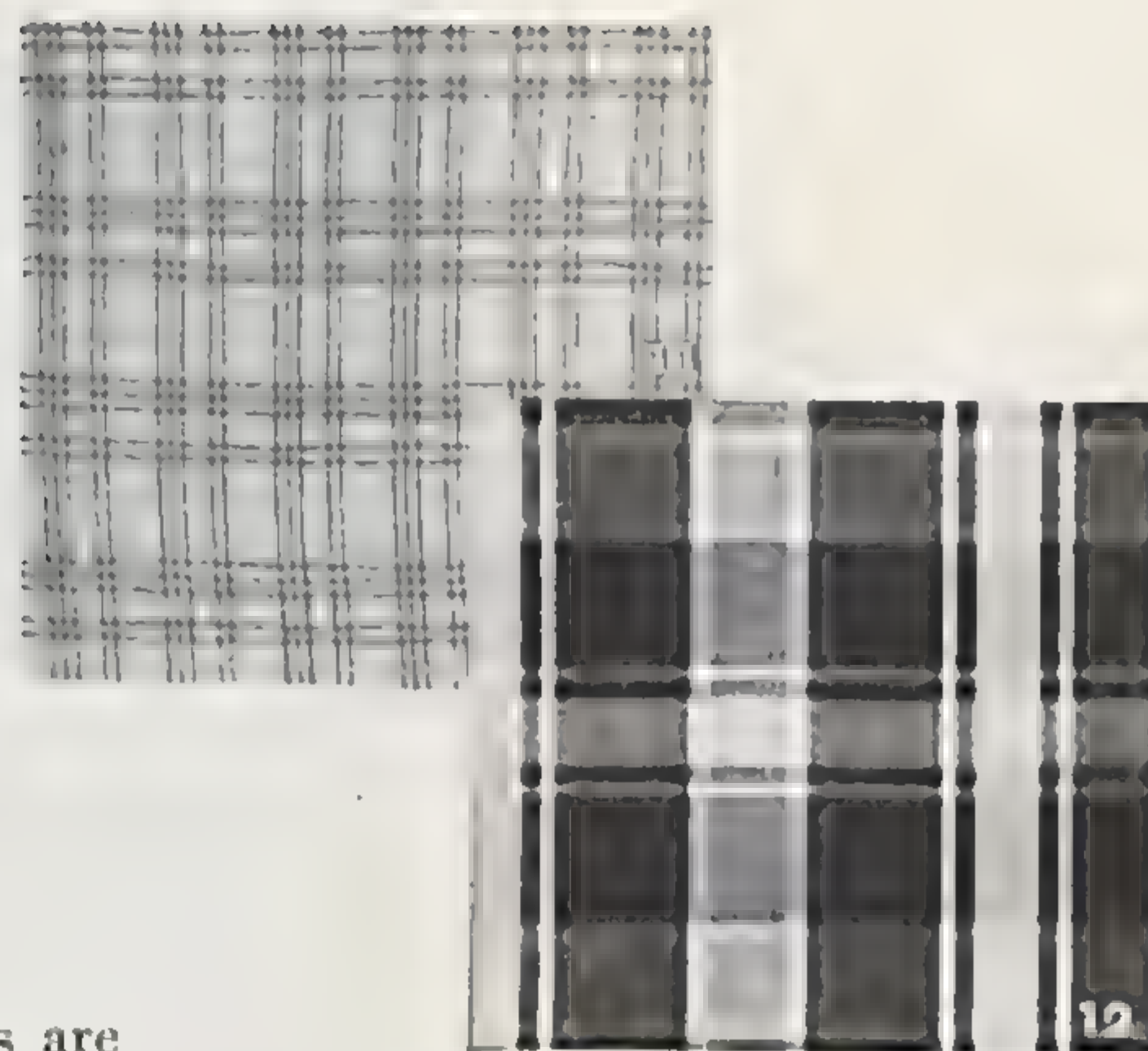
Simple, ingenuous designs, repeated both in self-colour brocade and in contrasting prints, are excellent on crêpe de Chine. They are in tiny, dark, or vivid scattered motifs standing out against pale or vivid

backgrounds—since black backgrounds are much less in view. Two crêpes from Bianchini (Nos. 6 and 7) are illustrated at the bottom of the opposite page; a navy-blue crêpe showing a self-tone plaid, brocaded in fine lines, which crosses the printed yellow squares; and a palest pink crêpe on which are printed artless blue flowers of the cornflower type. This is imported by McCutcheon.

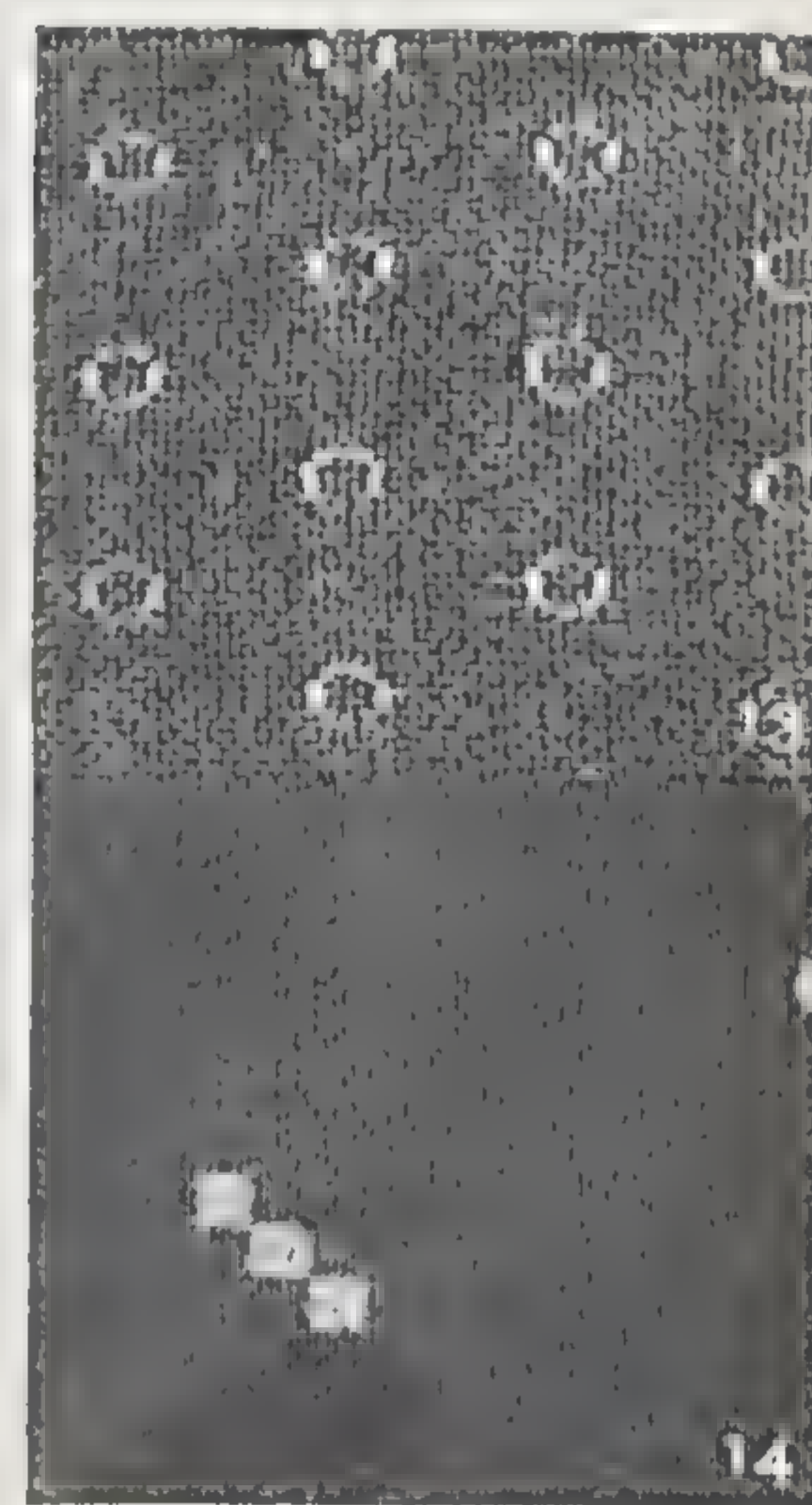
All-over day prints have also come down to the smallest scale. The formal ones emphasize flower designs, of which they are the best expression. Their charm and delicacy reflect the new spirit of the mode. Even the modern versions have done with cubic angles and geometric coldness. Some of them show a direct 1850 influence—such as the Ducharne printed crêpe (No. 10), illustrated at the bottom of the group at the right on the opposite page. It is treated in a soft pastel blue enhanced by the light pen drawing and the barely visible black ground. Bianchini's design (No. 9), shown beside it, is made in dark green and white. Bianchini also proposes, for daytime wear, a woollen pattern in greyish tones (No. 8), shown at the top of the same group and imported by McCutcheon.

Façonné or brocaded silks are the right thing for early spring in town. Ducharne develops them in a whole series, which is limited to small necktie patterns in white or some pale colour, contrasting with the deep, warm, or dark background. Many fabrics are decorated in this way by Ducharne, among which are silk serge, surah, faille, heavy crêpe, and shantung. Two examples (Nos. 13 and 14) are illustrated in the lower group on this page.

Flower patterns are the rule for evening printed chiffons. They are developed in large or medium proportions and often in a pure, classic manner. Yet, stylized flower patterns—which are still in the majority—look exceedingly (Continued on page 78)



CHÂTILLON • COUDURIER



DUCHARNE

- Plaids will be very popular, this spring, and as chic in silk as in woollen. No. 11 is a plaided chiffon from Châtillon, Mouly, Roussel. No. 12 is a plaid silk from Coudurier, Fructus et Descher; McCutcheon
- Many façonné or brocaded silks will be seen in the spring, for wear in town. Nos. 13 and 14, from Ducharne, are good examples





FRANKLIN SIMON

GOUPY—SAKS-FIFTH AVENUE

MRS. FRANKLIN, INC.



FOTOGRAMS

CHANTAL—BONWIT TELLER

• It is never too early to think about spring suits, and these four illustrate important fashion points for the coming season. They are available at the New York shops indicated, on and near Fifth Avenue

## Shop-Snaps

- A brown knit suit (above) with short, fur-edged sleeves—worn with long brown suède gloves—this is Goupy's triumphant idea; Saks-Fifth Avenue
- Blue-and-white tie silk gives a tailored look to the suit (top, centre), with the collar of the white crêpe de Chine blouse worn outside; Franklin Simon
- Dark brown velveteen collar, cuffs, and vestee and a brown suède belt are chic notes on this tan tweed suit (extreme left); Mrs. Franklin, Inc.
- Chantal puts green crêpe de Chine bows on this very attractive yellow-beige tweed dress, which is worn with a bolero jacket to match; from Bonwit Teller



# TIPS ON THE SHOP MARKET

by Shop-Hound



THINGS imported from Sweden seem to be the brightest spots in this rather murky decade. Greta Garbo is one of them, but, unfortunately, there seems to be only one of her. However, the shops have plenty of other Swedish products, and foremost among them are those I have seen in the Arden Gallery, in the exciting collection of Swedish pewter. There are strange mirrors with handles on the back and pewter-topped tables, for instance. Then, there are some perfectly beautiful Swedish rugs. Some have stripes of fringe, which particularly pleased me. All of them are enviable. They are made from old designs, yet look as modern as anything you please. There are other things in this Gallery on Park Avenue that I'd like to talk about, but, perhaps, I'd better confine this paragraph to Sweden.

- On Madison Avenue, there is a double shop. Jeanne and Company sells clothes—Emilie Sheffield sells hats. This is a simple statement of facts. But if I were to let myself go, it would be to praise both to skies far beyond Einstein's picket fence. At the time I visited the shop, it was just about to get its spring things in, so I won't spoil the story by describing their winter things too accurately. But I did see some of the most appetizing dresses—for instance, two taffeta evening frocks that were so temptingly *jeune fille* that they were almost enough to turn a seasoned old hound like myself kittenish. I'm just advising you for your own good—have a look at this place or perhaps you'll be sorry. It's not to be overlooked.

- The shop of Claire Amelie on Madison Avenue imports many smart models that it would be worth your while to take a

look at. But my subject this morning, ladies and gentlemen, is the really lovely wedding-dresses designed here. This shop can render the *moyen âge* without resembling a Follies show-girl; it can make you a picturesque wedding-dress that won't look anything but perfectly beautiful; and that, ladies and gentlemen, is something of a feat. All you who are contemplating marriage, give heed, for you couldn't do better than to put the sartorial end of your wedding into the experienced and expert hands of Claire Amelie.

- Lucinda's Shop on Madison Avenue is a really new find and a place that is worth a lot of visiting. Girls whose only fault is to be a little too pretty ought to appreciate this shop. For all the clothes are very chic indeed in a distinctly feminine way—and surprisingly moderate in price for the kind of clothes they are. Mrs. Reichenbach, whose shop it is, is a woman with a great reputation for good looks and smartness. She is also full of a great enthusiasm for her work and makes it, in her black and white and absinthe-green modern salon, twice the fun to choose among her lovely clothes. For the girls who love bright green, some of the best dresses in that flattering and very smart colour are to be found here.

- If you just couldn't afford Palm Beach, and it's snowing outside, and you were up pretty late last night, the chances are that your spirits are at a rather low ebb. You'd be surprised what exercise can do for you at moments like this. Jac Auer's on the sixty-ninth floor of the Chrysler Building is, in the first place, the most exciting place, hung, as it is, high above a New York suddenly grown tiny. In these

- Shop-Hound spends her life snooping about the shops. If you need advice, address Vogue's Shop-Hound, 420 Lexington Ave., New York (enclose a stamp)

exhilarating surroundings, you are given a stimulating course of exercises, followed by a steaming electric bath, followed by a shower, followed by expert massage, and ending with a sun-ray bath. Not only reducing for the fat and building for the scrawny, the treatments of the famous Jac Auer are the best tonic in the world for those who are tasting the extreme bitterness of Palm Beach sour grapes.

- Two new corkscrews have come to light. They are both from Mitteldorfer Straus. One is concealed in a sheath in the form of a key, which bears the touching inscription, "The Key to Heaven." The other hides in a brass fish, on which are emblazoned the words, "A Whale of a Time." In the darker recesses of my furtive brain, there also seems to be a connotation having something to do with drinking like one of our four-finned friends.

- Just a word about Yamanaka's, the grand old Samurai of Japanese stores. If you must have millions of little animals enlivening your dressing-table and mantelpiece, why not have the really beautiful animals that can be found here, cut out of various semiprecious stones—white and (Continued on page 78)





• JACKET NO. 5546 SKIRT NO. 5547 WAISTCOAT BLOUSE NO. 5548  
Since plaids have established themselves securely in our affections, a wise choice for spring would be an ensemble consisting of a plaid jacket of Juilliard's woollen with a unique double-breasted effect, an adjustable scarf, and a pleated crêpey wool skirt. Underneath is worn a silk piqué blouse with revers and short sleeves—or no sleeves at all. Designed for sizes 14 to 42; skirt, 26 to 36

• ENSEMBLE NO. 5538—This very chic one-piece frock may be of wool crêpe from Bochmann, as shown at the left in the illustration below, or of jersey from Security Mills, as at the right. The frock is effectively trimmed with machine stitching and has a panelled skirt finished with double pleats. The collarless jacket has set-in sleeves, wide at the wrist, and an adjustable scarf. Designed for sizes 14 to 20

DESIGNS FOR PRACTICAL DRESSMAKING



5546 5547 5548



5538

5538





S3478

S3478

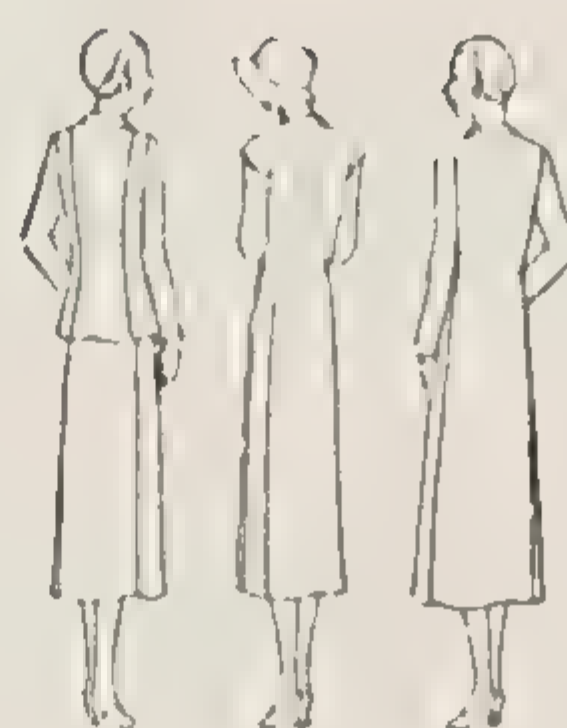
### The Smart Costume Wears a Jacket

• **ENSEMBLE No. S3478**—Jackets appear with every conceivable kind of costume, this year. This three-piece ensemble has one of the newest jackets to date—of crêpey woollen, from Julius Forstmann. With it is worn a flattering sleeveless blouse of printed silk in a plaid design—plaids being the special favourite of the new mode. This tuck-in model has drop-shoulder armholes and a shirt-bosom vest with a cowl neck-line and tie cut in one. Designed for sizes 32 to 40

• **COAT No. 5542**—Every one needs a smart and practical coat to wear over a frock or, for additional warmth, over a jacket costume. This semi-fitted model is made of crêpey woollen from Julius Forstmann and is trimmed with ermine, which gives it a note of formality. The collar is very narrow, then flares out into wide lapels above a single-breasted, three-button closing. The sleeves are set in. Designed for sizes 32 to 44



5542





# DESIGNS FOR PRACTICAL DRESSMAKING



5544

S3477

S3477

## Various Degrees of Evening Formality

- **DINNER-FROCK No. 5544**—All the smart world is enthusiastic about dinner-dresses with fur-edged short sleeves. This one is of printed chiffon, from Corticelli, and it proves that the cowl neck-line is as good as ever. Designed for sizes 32 to 42
- **EVENING PYJAMA ENSEMBLE No. S3477**—Eight o'clock at home with a few people in to dinner means slipping into pyjamas. This attractive ensemble has lace pyjamas with enormously full trousers and a jacket with straight sleeves joined to drop-shoulder arm-holes. Designed for sizes 32 to 40
- **EVENING PYJAMA ENSEMBLE No. S3477**—Not until you looked twice would you know this one-piece pyjama was not a frock—and it is this characteristic that proclaims these pyjamas as the newest of the new. The crêpe de Chine trousers are cut so wide that the deception is practically perfect. The crêpe jacket that accompanies the ensemble is shown on the figure in the centre. Designed for sizes 32 to 40





5545

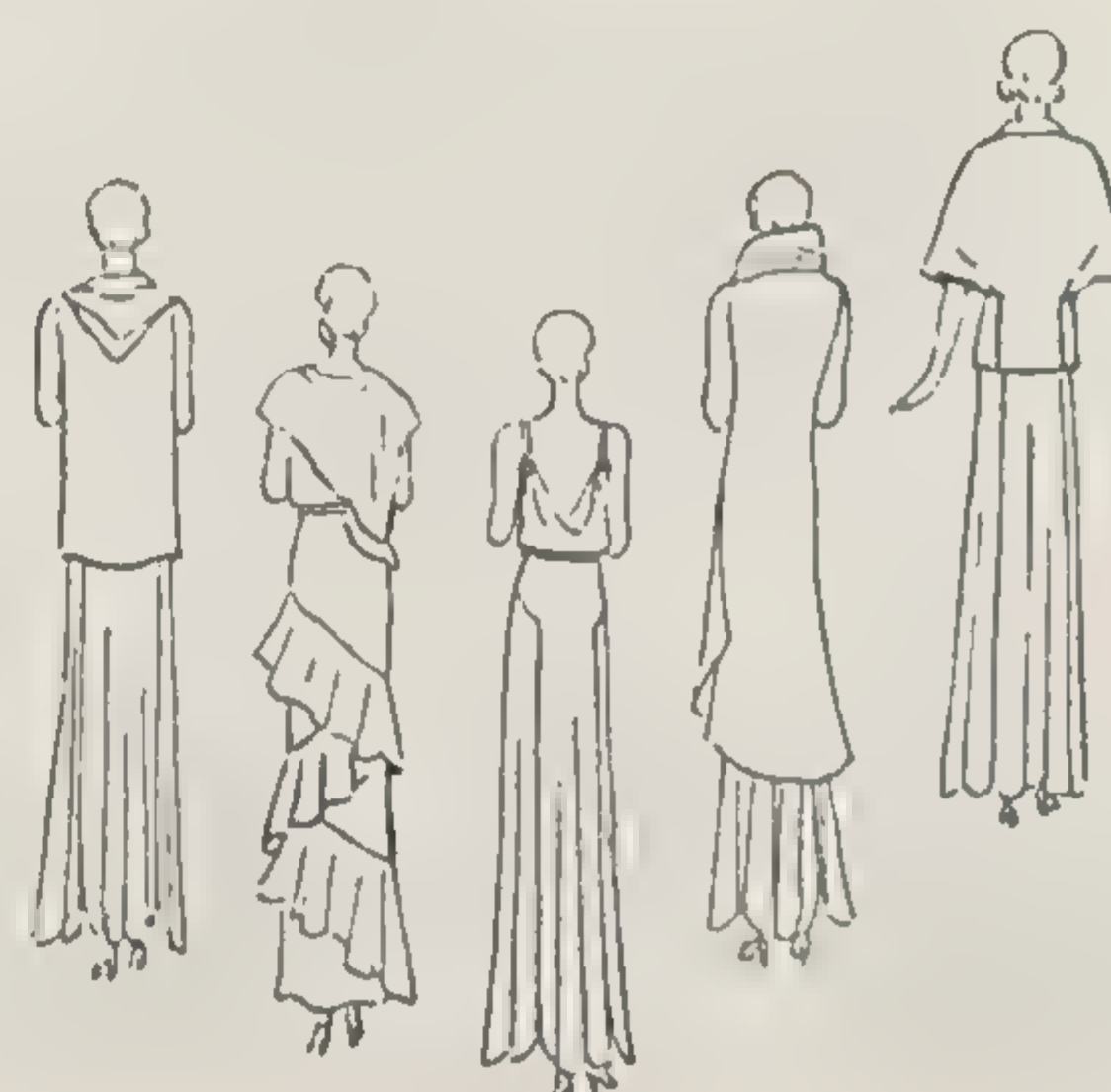
S3480

5536

S3479

5535

- DINNER-JACKET No. 5545—All through the evening, we cling to our chic little jackets. This one is of metal brocade, from Maginnis and Thomas, and it has an amusing three-cornered scarf that is adjustable. Designed for sizes 32 to 46
- EVENING FROCK No. S3480—Lace—that delicate fabric that has caught the smart world in its net—is seen at its best in this frock with spiral, tiered flounces and a cornered scarf. Lace from American Fabrics. Designed for sizes 32 to 40
- EVENING FROCK No. 5536—A petal-shaped hem-line is a smart note on this dress of silk crêpe, from Cheney. Designed for sizes 32 to 42
- EVENING WRAP No. S3479—Diagonal wrapping, a draped collar, and interesting sleeves distinguish this wrap of crêpe satin, from Skinner. Designed for sizes 32 to 44
- EVENING JACKET No. 5535—This jacket of transparent velvet has an old-fashioned charm. It may or may not have arm openings. Designed for sizes small, medium, large





## Frocks for the First Spring Days

- FROCK No. S3476—A mosaic print silk crêpe from Marshall Field fashions this one-piece daytime frock, with a skirt that has a circular peplum and a tucked panel at the front and back. Designed for sizes 34 to 42
- FROCK No. 5540—One of those indispensable town frocks is this of flat crêpe from Stehli. It is notable for its wrapped circular front extending into a girdle that ties at the side back. Designed for sizes 32 to 42
- BLOUSE No. 5534 SKIRT No. 5533—There could be no wiser choice for town wear than a blouse and a four-gored skirt. The tunic blouse of canton crêpe from Foremost Fabrics may be in either of two lengths. It has a buckled belt and a smart, draped collar with a tie. Designed for sizes 14 to 42; skirt, 26 to 36



S3476

5540

5534 5533





# DESIGNS FOR PRACTICAL DRESSMAKING



5541



5537

• FROCK No. 5541—The fashions of to-day are a boon and a blessing to the larger woman, and especially becoming is this dress of silk crêpe, from Corticelli. There are no scant, strained lines to make one self-conscious. The clever shaping and flaring of the skirt and the front and back panel emphasize vertical instead of horizontal lines. The sleeves are set in. Designed for sizes 38 to 50

• EVENING FROCK No. 5537—In the evening, a larger woman has a golden opportunity to present a slim appearance. The length of formal gowns does her the greatest kindness, and this dress of printed chiffon, from Onondaga, adds a narrow, graduated panel in front and in back to exaggerate the vertical line further. Instead of a belt, which might too candidly define the waist-line, slight gathers are used. Designed for sizes 38 to 50

• EVENING FROCK No. 5537—Black chiffon—the deceptive powers of which are never over-rated, making all types of women look slimmer than they are—is used for this version. Small armholes and wide shoulder sections are features of the décolletage, the neck-line of which remains low. Designed for sizes 38 to 50



# DESIGNS FOR PRACTICAL DRESSMAKING



- ENSEMBLE No. 5539—The importance of the jacket has become so great that a frock is no longer content with one alone. Above, is shown a one-piece dress of Mallinson's black flat crêpe, which may be worn with the three jackets shown at its right. Designed for sizes 32 to 42
- ENSEMBLE No. 5539—Next to the left is shown the black frock with its own jacket in red. It has an irregular front closing and fulness at each side front. The sleeves are of the popular three-quarters length, and the shawl collar is very narrow. Designed for sizes 32 to 42
- JACKET No. 5545—A yellow jacket would be very smart with the black frock. This one is of flat crêpe with the very new elbow-length sleeves with circular flares. Designed for sizes 32 to 46
- JACKET No. 5531—Green flat crêpe might be used to advantage for a third jacket, shown at the right. It is a collarless model, with short kimono sleeves edged with a band of fur, and it ties in the front. Designed for sizes 32 to 40



**Three Jackets Add Colour**

**And Variety to a Black Crêpe Daytime Frock**



# HALF-FACE TEST *brings*

## *Thrilling Proof* OF SKIN-LOVELINESS WITHIN REACH OF EVERY WOMAN



15 Eminent Dermatologists test leading beauty aids on the faces of 612 women.

Actual case records prove superiority of Woodbury's Facial Soap.

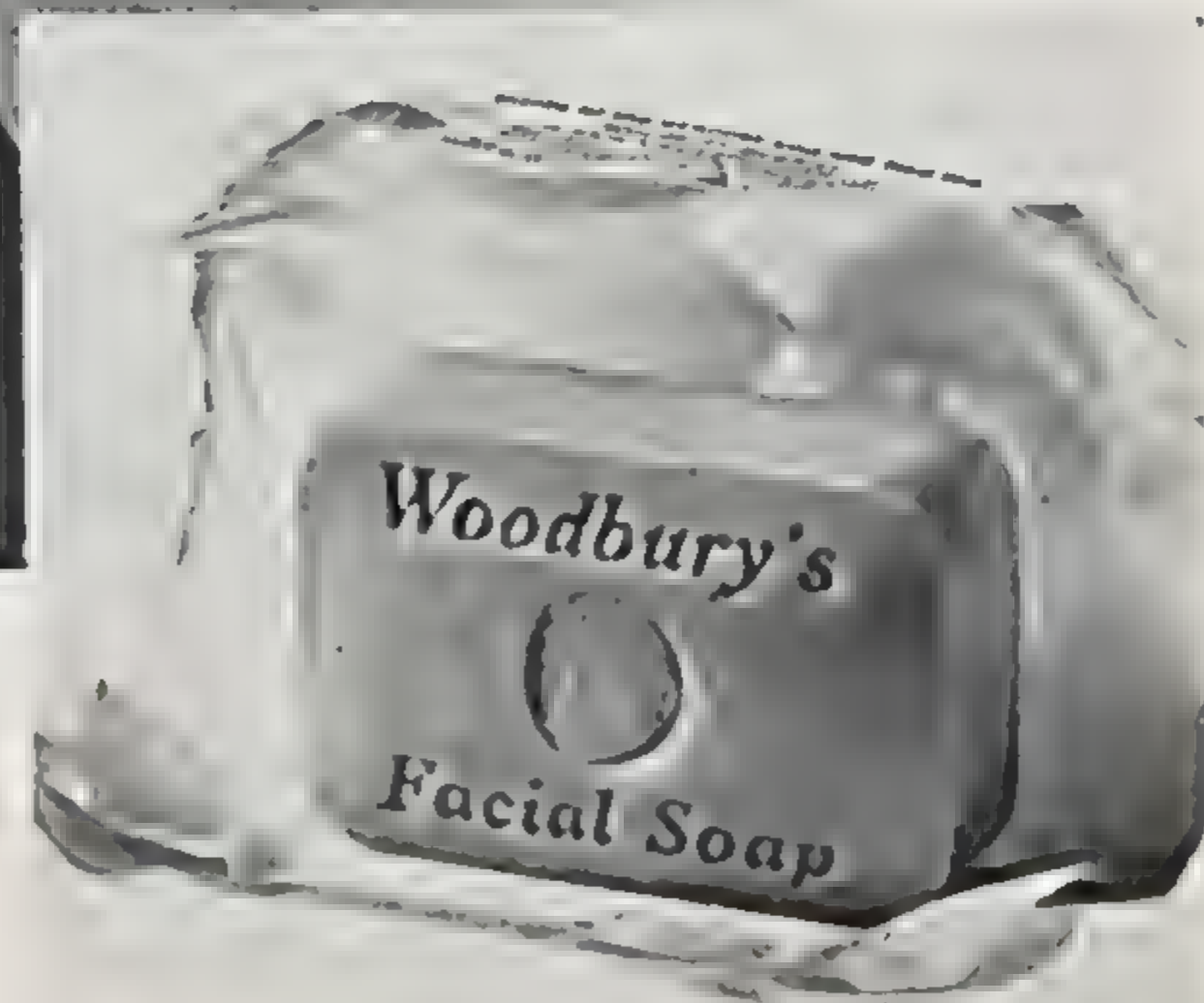


Compare the oval picture above with the oval picture on the right. Beauty Clinics showed just that difference between the side of the face treated with Woodbury's Facial Soap and the side treated by other beauty aids.



"The statements made in this advertisement are in accord with the reports of 15 dermatologists who conducted the tests . . . These dermatologists are known to me as specialists of the highest standing."  
(Signed)

*Walter J. Highman M.D.*



© 1931, John H. Woodbury, Inc.

MILLIONS of women believe that no other beauty aid . . . and surely, no ordinary toilet soap . . . has the beautifying effect of Woodbury's. Now 15 of America's leading skin specialists confirm that belief, with a 30 day test on the faces of 612 women.

This is case No. 49 from the Chicago Clinic. A typical outdoor girl. Age 26.

When she reported for the test physicians found her skin uncommonly dry. Miss C complained that it chapped easily . . . in winter was very rough-looking.

She followed the same daily ritual used by the 611 other women in the test. On the left side of her face . . . she used her usual cleansing method. On the right side . . . the creamy lather of Woodbury's Facial Soap.

By the 8th day her chart showed that the right side had lost some of its scaliness. On the 15th

. . . the right side showed almost normal lubrication. On the 23rd, pore action was still further improved.

At the end of the test, doctors reported the right side distinctly less dry. Complexion clear. Texture smooth and lovely.

And remember, this is just a typical case. There were hundreds of others like it. Cases where Woodbury's banished acne and blackheads. Where it subdued blemishes, large pores. Where it restored normal pore-action . . . eliminating either excessive oiliness or dryness.

If you could only read this evidence . . . if you could only listen to the doctors and hear what their subjects had to say . . . you would no longer wonder which beauty method is best.

Some women say, "But I can't use soap on my face!" Many of the women who made this test had been of that opinion. But they discovered,

in less than a week, that Woodbury's is more than a soap. That it is a complete beauty treatment . . . in cake form. Soothing to the most sensitive skin. And beautifying . . . to any skin. At all drug and toilet goods counters. Or mail coupon for generous sample.

MAY WE SEND YOU Dainty Samples?

JOHN H. WOODBURY, INC.  
1002 Alfred Street, Cincinnati, Ohio.

If you live in Canada, address John H. Woodbury, Ltd., Perth, Ont.

Enclosed find 10¢ for trial cake of Woodbury's Facial Soap and generous samples of two Woodbury's Creams and Facial Powder. I would like counsel on conditions checked below.

Oily skin <input type="checkbox"/>	Flabby skin <input type="checkbox"/>	Sallow skin <input type="checkbox"/>
Dry skin <input type="checkbox"/>	Coarse pores <input type="checkbox"/>	Pimples <input type="checkbox"/>
Wrinkles <input type="checkbox"/>	Blackheads <input type="checkbox"/>	

Name

Address

City  State





3131

3132

## DESIGNS FOR PRACTICAL DRESSMAKING

- COAT No. 3131—A fitted coat of monotone tweed from Walther is worn by the two sisters at the left. Designed for sizes 10, 12, and 14
- COAT No. 3132—A still younger lady wears a double-breasted coat of Botany wool, with a scalloped cape. Designed for sizes 1 to 8 years
- FROCK No. 3133—The two little girls below attend a party in a sleeveless frock of crêpe de Chine from Cheney. Designed for sizes 2 to 8 years
- PLAY SUIT No. 3134—This suit and helmet of chinchilla cloth, "Germania," has a slide fastening at the centre front and on the legs. Designed for sizes 2 to 8



3133



3134

**Sisters May Dress Alike**  
**Even Though Their Ages Differ**

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California, in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 15





Again Auburn creates a new individuality; five brand new bodies on one brand new Straight Eight chassis. By introducing new advantages never before obtainable in any car, we believe all relative automotive values must now be completely revised. Our aim is to increase the buying power of the consumer's dollar beyond all comparison. We submit the car itself as proof.

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA



**AUBURN**  
POWERED BY LYCOMING

At Startlingly Low New Prices



# Le Dandy d'Orsay

*The contribution of Paris  
to the exotic requisites of the  
connoisseur.*



## Duo d'Orsay

*The romance of yesterday  
blended with the sophistica-  
tion of tomorrow.*



MARTINUS ANDERSEN

These are the chic modern containers in which Kathleen Mary Quinlan has repackaged her series of beauty preparations; to be had at shops throughout the country

### ON HER DRESSING-TABLE

EVERY so often, there comes a moment in the lives of all of us when we feel that we literally can not face an evening that lies before us, because we are tired—and we look it! That is the moment to consider Kathleen Mary Quinlan's strawberry cream—to consider it and rejoice. This is a preparation that has long been one of the backbone items of the Quinlan salon, but only recently has it been available for use at home. It is primarily a muscle-toning preparation, but when you apply it yourself in one of those emergency moments and allow it to remain on for half an hour, it seems to do the work of a complete and beneficial treatment. While it leaves a fresh, delicate glow on the face, there is none of the reddened look that comes from overstimulation, and the skin has a velvety softness. The "strawberry facial" as given in the salon is still one of the most luxurious and beauty-inspiring treatments.

Any ministrations in Miss Quinlan's salon are enhanced by the beauty of

the surroundings, since each individual treatment room is a charming entity, and every smallest detail of the establishment reveals a new interpretation of modern decoration. The Quinlan preparations, too, reflect this same feeling, since all of the containers have been done over in a new and exceedingly smart manner. The bottles in shining colours with contrasting black tops, the boxes with modern motifs, the vanity-cases with little stylized flowers, all express the twentieth-century preference for smart simplicity. Some new items also have been included among the preparations themselves. "Rose Cream" is a face-powder shade that proves remarkably flattering to a wide variety of complexions. "Mist of Dawn" bath powder has a delicate and charming fragrance. And any one who has ever used the Quinlan violet eye shadow (now in its amusing new little box) knows the transforming touch of beauty it can lend to the eyes. All of the Quinlan preparations (Continued on page 76)



CHARLES OGLE

Each detail of colour and design in the reception-room of the Kathleen Mary Quinlan salon on Fifth Avenue reflects a distinctive note in twentieth-century decoration



## POND'S TISSUES

POND'S TISSUES

"So  
much more  
absorbent...these  
new cleansing  
tissues"



"The best way to remove cold cream  
we ever found" say LEADING SOCIETY WOMEN

PROVE FOR YOURSELF the new beauty these better Tissues can bring your skin!

Half again more absorbent than ordinary tissues, as proved by laboratory test, Pond's Tissues remove cold cream more quickly, more thoroughly than any others... In an instant their exquisite softness blots up every trace of dust, dirt, powder, make-up that would otherwise linger to clog and coarsen the pores, disfiguring the skin.

They are "the best way to remove cold cream we have ever found," these famous

MRS. W. K. VANDERBILT, SR.

MRS. ADRIAN ISELIN II

MRS. ALISTER McCORMICK

MRS. JOHN DAVIS LODGE

MISS VIRGINIA CARTER RANDOLPH

MRS. ALEXANDER HAMILTON

MRS. BIDDLE STEWART

MRS. ALLAN A. RYAN, JR.

beauties all agree. You will find Pond's Tissues more economical, more hygienic, more thorough than towels, rags or any ordinary tissues. White or Parisian peach color. 50¢ and 25¢.

CHECK OFFER YOU WISH: ☐ Send FREE sample of Pond's Tissues. ☐ For 10¢ enclosed send samples of Pond's Tissues, Skin Freshener and Two Creams.

Pond's Extract Co., Dept. B, 110 T Hudson St., N. Y. C.

Name \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1931, Pond's Extract Company



# PARFUMS LUCIEN LELONG P A R I S



... and the final touch is Parfum N ...



DEMAREST

The new "Lortay" facial preparations, in green, pink, or blue containers, are especially designed to supplement bathroom colour schemes. Each of the envelopes contains a dozen cleansing tissues; exclusive with Lord and Taylor

## ON HER DRESSING-TABLE

(Continued from page 74)

in their new guises are available in shops throughout the country, as well as at the New York salon.

Facial blemishes can prove a cause of self-consciousness, even of pure misery to those who are afflicted with them, and any measure that aids in concealing such defects should be hailed as a boon and a benefit. Lydia O'Leary has discovered such a measure in a preparation known as "Cover-Mark." This is a sort of liquid cream, like a liquid powder, but of different consistency, which is used to cover such blemishes as birthmarks and brown spots. It has no curative powers, but, skilfully applied and blended with make-up, it obliterates these disfigurements and keeps them completely concealed until the preparation is removed. The preparation is available in three complexion shades and can be purchased at Bonwit Teller and at other New York shops. While careful directions for application accompany each bottle of "Cover-Mark," it is advantageous for those who live in or about New York to consult with Miss O'Leary in her office for helpful advice in the method of application.

### BEAUTY IN THE BATHROOM

Ordinarily, the utilitarian containers of the beauty preparations that we use in our bathrooms make it natural that these should be consigned to the shelves of the bathroom cabinet. Lord and Taylor, in New York, has presented an innovation in this respect in the form of preparations in containers especially designed to provide harmonious *décor* in the bathroom. The preparations in themselves are new and well chosen, comprising the fundamental items required for the care of average skins—cleansing cream, nourishing cream, tissue cream, foundation cream, astringent lotion, and skin tonic. These are packed in simple jars and bottles (shown in the photograph above) in attractive shades of green, pink, or blue, to harmonize with the most usual bathroom colour

schemes. In addition, there are decorative envelopes in these same colours, each holding a dozen cleansing tissues. These sets are especially well suited for guest bathrooms, and the tissues are ideal to have on hand for travelling.

A perfect perfume for furs, "Zibeline Impériale," has been created for Gunther, the New York furrier, by Prince Matchabelli, that renowned creator of perfumes. Here is a fragrance that has the luxury fine furs require, but has also a freshness and lift that are a delight. If your furs seem a bit monotonous at this point in the season, this is something that will give them fresh charm.

### ESSENCE OF FRAGRANCE

Prince Matchabelli has also been making contributions to the luxurious rite of the bath, one being in the form of a soap that has the colour of peaches and the fragrance of a whole garden of delicate flowers. It is scented with "Princess Norina" perfume and packaged in smart boxes marked with the little gold coronet. His pine-needle bath essence appeals to those who like an overtone of pine fragrance in their bath, rather than the pungent scent of its full strength. Three new bath essences that have just been introduced are rose geranium (which reproduces exactly that fresh, delicious fragrance of a geranium leaf), lavender, and verberna. All of these essences are completely soluble in water, so that there is no oily residue in the tub, and a few drops from their convenient shaker bottles are sufficient to create a delightful fragrance for the whole bathroom, as well as for the bath. Prince Matchabelli's preparations can be purchased at Bergdorf Goodman's and in other shops in New York and other large cities.

Frances Fox, who has been replacing dull, lifeless hair with gleaming crowns for nearly a score and ten years, has recently opened her new salon in (Continued on page 78)





*Portrait of a*

LADY GOWNED FOR EVENING

*by Bergdorf Goodman*



*P*ale picador crêpe, cut to display a flexible waist . . . a triangular matching scarf, edged with kolinsky . . . in springtime tints. Perfect to tuck in the south-bound trunk...perfect to wear when one returns . . . and just one of the Bergdorf Goodman collection of midseason originals and importations that draw women of critical taste to Fifty-eighth Street for their serious wardrobe purchases.

BERGDORF  
GOODMAN

ON THE PLAZA . . . . NEW YORK







## Take your face for a vacation ..... \$15

*These 5 preparations  
are your ticket  
to beauty*

**GERANIUM CREAM**—Tones, whitens, heals blemishes, smooths out lines—the best general reconditioner. An all-night beauty treatment—without greasiness. An all-day make-up foundation that gives convincing results—and protects the skin. A 6-months' supply 3.50

**LOTIONS**—Tonic Lotion (mildly astringent) for normal skins. Refines enlarged pores, stimulates circulation. First aid before a party..OR..Astringent Lotion for relaxed skins. Cures oily conditions, tightens sagging muscles and flabby tissues. Whichever you need . . . . 3.00

FEBRUARY BLIZZARDS, March winds, changeable April days—are all exceptionally hard on the skin. Indoors—dry heat that withers. Outdoors—dirt in the air that stings and sticks. Late hours, as a winter legacy. Too little exercise, because motoring is so much more comfortable.

For those of us who can't spend these trying months in the South, Madame Nina's Beauty Box offers the ideal solution, so far as the face is concerned. Protection. Recuperation. Stimulation. A skin already blooming, before summer comes.

*Why not give yourself an after-Christmas gift of the whole gay boxful? Just \$15. Or —if a cautious soul—buy them separately?*

**WHITE ROSE CREAM**—Cleanses and feeds the tissues. Pure vegetable oils, delicately perfumed 3.50

**POUDRE**—Fine, adherent and in 5 perfect new French shades. A 6-months' allowance 2.50

**ROUGE**—Gives the new "pretty and feminine" effect, for cheeks and lips because its creamy consistency blends perfectly. Being transparent, it never looks unnatural. Enough for a year 3.00



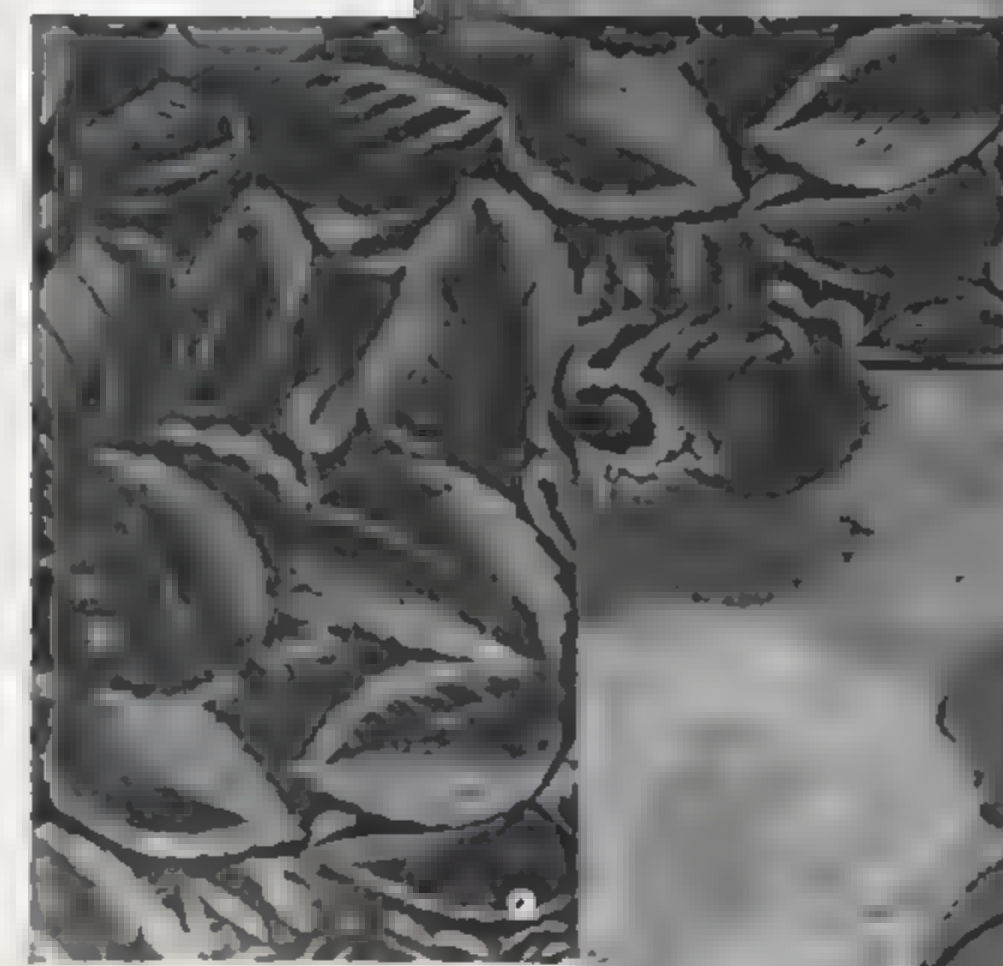
\$15

Most department stores stock Nina preparations. If yours doesn't, order direct from Produits Nina, 580 Fifth Ave., New York.

*If you need special advice on any beauty problem, write Miss Nina Nestor —just back from Paris —at the same address.*

*produits*  
**nina**

V. BERGER



DUCHARNE

DUCHARNE

• Marie Laurencin, the talented French painter, designed for V. Berger two of the printed chiffons shown above, Nos. 1 and 4. Both from Altman  
• André Dubost chose larger patterns for the Ducharne chiffons Nos. 2 and 3; Altman

V. BERGER

## THE NEW FRENCH SILKS FOR SPRING

(Continued from page 61)

charming when handled by talented artists. André Dubost has drawn for Ducharne two of the chiffons illustrated at the top of this page. One is in orangy yellow and white, the other with dark touches of *amarante* and deep sapphire, on a composition

not far from including the gamut of pastels. For V. Berger, Marie Laurencin has made the designs of the two other chiffons shown on this page, both of which are eloquent of the freshness and youth in the palette of their creator. These are imported by Altman.

## ON HER DRESSING-TABLE

(Continued from page 76)

the Squibb Building on Fifth Avenue. Upon entering the small foyer and venturing further into the heart of the establishment, you feel that here is a dream realized, for, in addition to the restrained modern décor, there is every conceivable convenience for both operator and patron—even to individual telephones in each cubicle.

The Fox shampoo is incredibly comfortable and extremely thorough. You

sit at ease while an herbal soap compound is applied to the parted hair and lathered to a veritable snowball with a sponge. Not until the rinse do you have to so much as move the head, and then it is but to slip it back slightly for a continuous stream of warm water to be showered through the hair. After the shampoo, the hair is dried by hand and without heat, a feature very important to hair health.

## TIPS ON THE SHOP MARKET

(Continued from page 63)

green jade, lapis lazuli, a lovely smoky rock-crystal, and many others whose names I don't know? I was particularly taken with some little carved turquoise frogs.

• Christopher Robin's is a shop with children's clothes that are pretty unique in this vale of fripperies. Nice, plain children's clothes with perfect cutting and perfect workmanship—the kind of classic clothes that all children ought to wear and only the best dressed actually do. One grand costume for a girl is a little herring-bone

tweed skirt cut very country, very English, to be worn with plain, frightfully smart little white piqué blouses. There are lots of excellent English knitted suits for very small boys and plenty of gingham dresses for little girls. The little Eskimo parkas, made of all-wool blanket material in different appetizing colours, are well represented here in their best version. And I must not forget to add that the little boys' suits with blouses that go over instead of inside the shorts (like those seen so often in England and so rarely here) can be found at Christopher Robin's.





**COLDS**  
fill handkerchiefs  
with germs  
*boiling water fails  
to kill them!*

A handkerchief used  
once during a cold is  
unfit to be used again

## Avoid Re-infection

# Use Kleenex *disposable* tissues

Kleenex tissues bring a new era in hygiene!—making old ways seem impossibly unclean, uncivilized

**N**OW comes dramatic proof of the importance of Kleenex during colds. Scientific tests show that these delicate tissue handkerchiefs may materially check the number of colds, and their duration.

For these authoritative tests prove conclusively that ordinary washing fails to kill the organisms associated with colds. This means your handkerchief may be a source of danger. Even after washing, it may hold the organisms of Streptococcus, Staphylococcus, the deadly Pneumococcus and Micrococcus Catarrhalis.

### Use Kleenex—then discard

When you use Kleenex, there's no possible danger of re-infection from handkerchiefs. You use Kleenex just once. Then discard it forever. Germs are discarded, too.

Each tissue that touches your face is absolutely clean. Think how much more sanitary! Health authorities advise Kleenex because of its vastly greater hygiene. Many schools now teach its use.

You'll value the greater comfort of Kleenex. The tissues are exquisitely fine and soft. They



*February is one of the worst months of the year for colds, according to health statistics. Right now is the time to observe every precaution. Now is the time to begin using Kleenex for handkerchiefs.*

are marvelously absorbent—seeming actually to soothe the tender, inflamed skin. There's no chance of irritation, as from the damp, soiled handkerchief.

Kleenex is the perfect handkerchief for children.

### Saves laundry

The use of Kleenex will materially reduce your laundry bill. You can use many individual Kleenex handkerchiefs for the cost of merely laundering a single handkerchief.

Kleenex comes in a convenient, sanitary package, in two sizes . . . and in white or a choice of tints.

### The beauty use for Kleenex

Kleenex has many other uses that make it an essential in the modern household. These absorbent tissues are said by beauty experts to be the only completely safe and sanitary way to remove creams and cosmetics.

Kleenex is so absorbent that it removes every trace of dirt and powder along with the cleansing cream. And it saves your towels from cosmetic stains and grease.

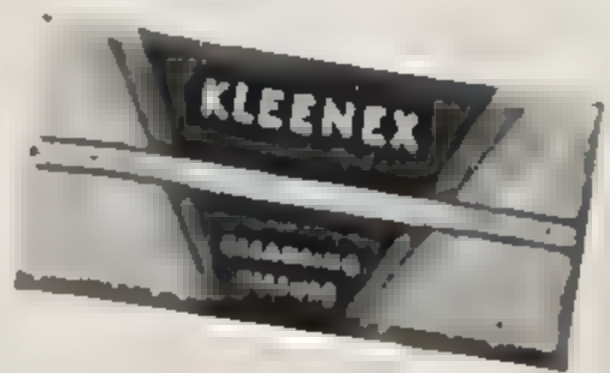
Ask for Kleenex at any drug, dry goods or department store . . . or send the coupon for a generous sample free.

### FREE TRIAL PACKAGE

Kleenex Company, Lake Michigan Bldg., Chicago, Illinois.

Please send me a free trial supply of Kleenex.

Name.....  
Street.....  
City..... State.....  
(In Canada, address 330 Bay Street, Toronto, Ont.)





*This is the famous*  
*Linit Beauty Bath test that*  
**INSTANTLY proves you can have**  
**A SKIN SOFT AS VELVET!**



Here is a test that is a pleasure to make and will prove to you that your skin can feel soft as a baby's. Swish a handful of Linit in a basin of warm water; then wash your hands, using a little soap. Immediately after drying, your skin feels soft and smooth as rare velvet.

This test is so convincing that you will want to use Linit in your bath. Merely dissolve half a package or more of Linit in your tub and bathe as usual. A bath in the richest cream couldn't be more delightful or have such effective and immediate results.

Starch from corn is the main ingredient of Linit. Being a vegetable product, Linit contains no mineral properties to irritate the skin. In fact the quality and purity of starch from corn are regarded so highly by doctors that they recommend it for the tender and super-sensitive skin of young babies.

Linit is so economical that at least you should give it a trial. Let results convince you.

**LINIT**

IS SOLD BY  
YOUR GROCER

THE BATHWAY TO A  
SOFT, SMOOTH SKIN



**THE MAN PROTESTS AGAINST ORGANIZED GAITY**

(Continued from page 33)

killing things, comes home at five o'clock, smelling of stables, covered with mud and probably blood, to devour mountains of buttered toast, half a dozen boiled eggs, then falls into a stupor and probably snores in his chair, and he calls that pleasure. My dear, don't talk to me. Dogs are content with straw in the kennel and a bone. You can tell me nothing about life in an English country house that could possibly persuade me to go back to one. It's unbelievable—it's of the dark ages. Of all the dreary, deadly ways of spending three days, the English week-end takes the prize. It rains all day, and the men are out all day in the rain. The women have to trail after them or stay at home doing needlework by the fire in a drawing-room with a temperature like that of a water-logged cave in the Arctic, and, at night, the brutes who've been out all day are too sleepy to utter a sound and probably, having sat at the dinner-table for an hour after we've gone, over their port and brandy, spend another playing billiards, then yawn, growl, and go to bed. In fact, they go to bed just when I'm beginning to wake up. No, my dear, No. I've tried it. I tried that life once and escaped from it, thank God. No more English country life for me."

**WHAT SHE WANTS**

"London? But it's all the same. London for most English people is just a place to go to from the country if you've got to see the dentist or want to see a play. London, too, goes to bed, just at the time when I wake up. Have you ever tried to stay out all night in London? Well, try it. Not that one would want to. If a man dances like a kicking horse, talks as if it hurt him to move his jaws, and doesn't notice what you've got on or even seem to want to know your name, you're probably ready to go to bed yourself quite soon after midnight. I'm a woman of the world, and I expect certain things—not much—just a few things. I want a little light, that's all—sunlight and electric light—and a little coziness. I want to feel warm and bright. I want a cozy bed to sleep in while the sun shines and a nice crowd to go with to a nice bright place where we can gamble and dance at night. I don't want to be told to amuse myself. I want to be amused from the moment I get up till I go back to my bed in the morning, and I expect men to amuse me. I expect them to talk well, dance well, make love well, and play good bridge. I expect them to stay awake. And if they don't do these things of their own accord, then I want some one, some professional, to arrange that they should. I'm not at all difficult to please, really, but I don't want to have to organize my own fun—and, after all, why should I? I want all the tiresome part of getting hold of people and having new bright ideas about parties done for me. I like stunts. I'm quite childishly simple, really. I like the feeling of the merry-go-round, the whirl, you know. All I really want is a circus with a ring-master who'll provide new stunts all the time. For I can't bear to be bored, and I refuse

to be bored, and so I go rapidly from one thing to another, or rather, I'm just carried along."

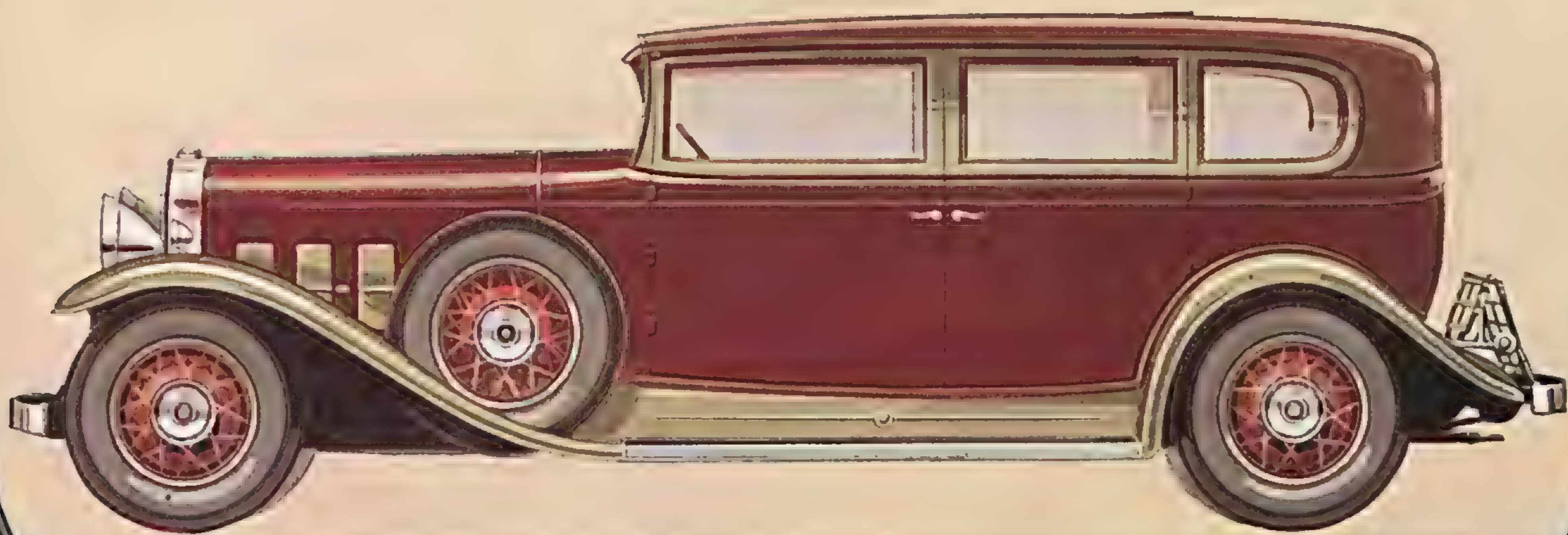
**WHAT HE THINKS**

I'm afraid the man, were he listening, would have nothing to say to this speech. Not because he had no ideas on the subject, but rather because it wouldn't occur to him that an answer was required, or, perhaps, it would occur to him that a frank one would sound somewhat rude. He would merely grunt, stretch out his long legs, stare at the ceiling, and think to himself, "Lord, what a life. My God, what a fool the woman is!"

He wouldn't bother his head about what she thought of him, but, if he did, he'd grunt with amazement. "Thinks I'm dull, does she, because she bores me? Calls me selfish because I don't talk to her? A lazy devil because I won't stay up all night and no good to her because I can't dance? Well, well, I'm sorry, but really you know there are quite a number of attractive women who don't agree with her. But then, they're young, and, if they're old, they've got guts. They don't mind getting up early or getting their feet wet. They're good sports. They like what I like, and they do everything I do—ride to hounds, follow the beagles, play decent golf and tennis, understand horses and men—oh, yes, they understand men very well, and they don't want to be fussed over and talked to all the time. Keen race goers, good gamblers, good losers, good friends, good lovers, and really, you know, come to think of it, they don't spend their nights so badly either. If we feel like it, you see, we can put in a twenty-four hour day quite enjoyably. It's not unusual, after a hard day to hounds, to dance all night at Melton or motor up to town and make a night of it. Only we've got to feel like it, otherwise we don't do it. There's no one on earth who is going to be allowed to tell us what to do or who we're to do it with."

But our man is not articulate. He wouldn't say all this, though he might say a deal more. He doesn't talk about doing things; he does them. He's a man of action and a realist and a natural creature very subtly turned Sybarite through many years of discriminating choice. If he wants excitement, he gets it, and he knows where to get it, the real thing. He risks his neck at Brooklands or Aintree, or he puts half his year's income on a horse. A game of contract bridge or poker in a drawing-room is too dull by comparison, whatever the stakes may be, to make him sit up. He doesn't take these seriously. He takes them for what they are—a mild, pleasant way of spending an hour or two. The point is that he doesn't confuse them with life, and life is the big juicy fruit he's going to squeeze dry before he's done. Full-blooded, hot-blooded, brawny, and passionate life, controlled and tempered to a subtle excellence of refinement of pleasure—that's what he likes. He lives hard, just as he rides hard and loves hard, and does it all quietly, understating it all in word and in action. (Continued on page 82)





## TWELVE CYLINDERS

Among the four lines of motor cars which comprise Cadillac's distinguished family, there is every degree of elegance and luxury the sophisticated motorist could require. Favorite of a large and discriminating number is the new Cadillac V-12—heir to the superlative performance of multi-cylinder design, yet of slightly less wheelbase than the Cadillac V-16

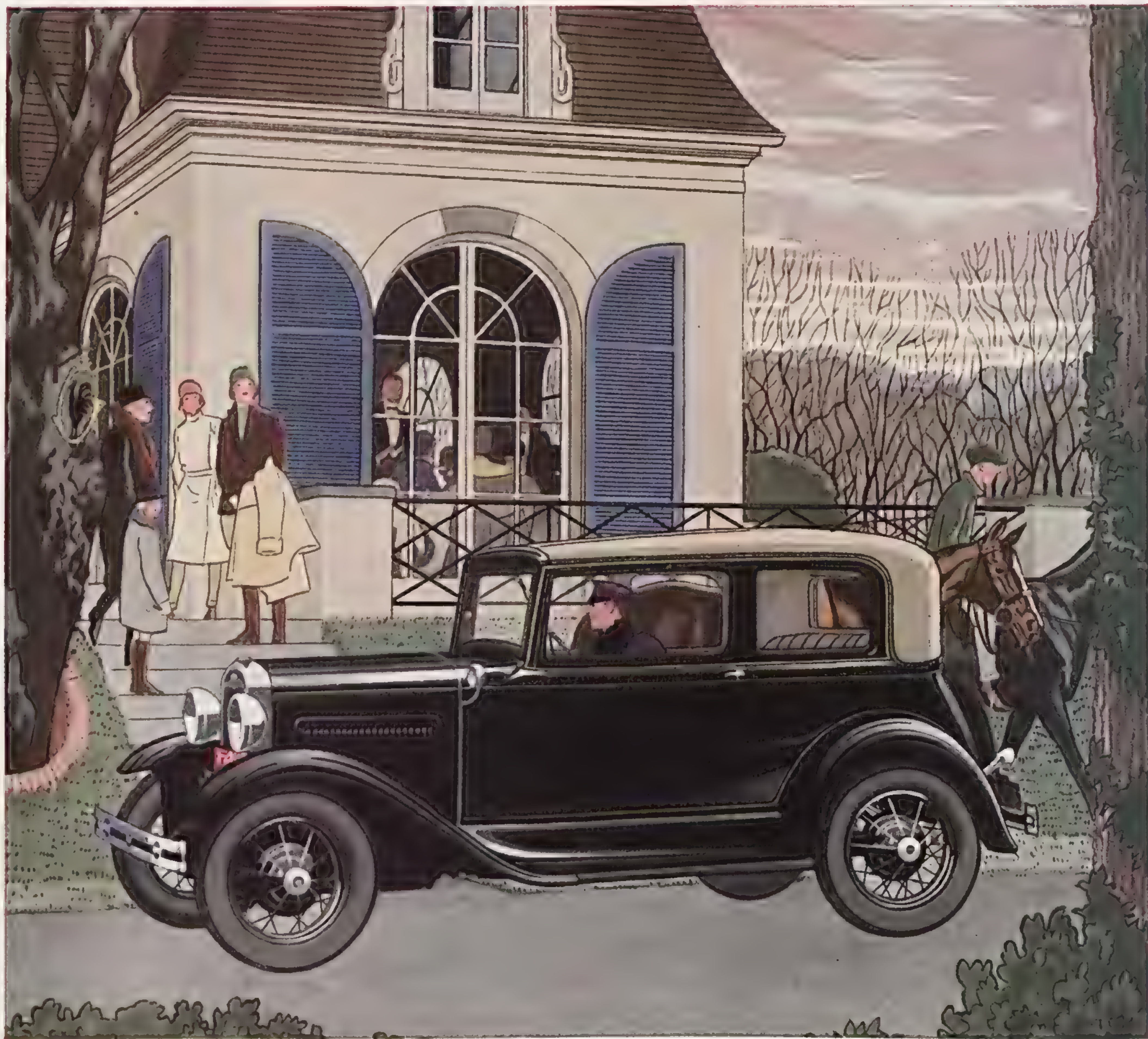
*Coachwork by Fisher and Fleetwood • Priced from \$3795 to \$4895, f.o.b. Detroit*

CADILLAC MOTOR CAR COMPANY, DIVISION OF GENERAL MOTORS





# The New Ford Victoria



A NEW FORD BODY TYPE OF DISTINCTIVE BEAUTY

THE NEWEST, latest addition to the wide variety of Ford body types is the distinguished Victoria. It marks a new degree of beauty and of value in a low-price car.

The striking lines of the Ford Victoria are especially apparent in the graceful sweep of the straighter, lower top, the slanting windshield and the curving bustle back, with the spare wheel set at a conforming angle. There is a suggestion of continental design also in the shape and size of the side windows and the intimate four-passenger interior arrangement. The

comfortable, deeply cushioned seats are carefully tailored and upholstered in luxurious mohair or fashionable Bedford cord, optional with the purchaser. Appointments, hardware and many details of trim and finish reflect the mode and manner of a custom-built automobile.

Another appreciated feature of the new Ford Victoria is a choice of attractive body colors in rich pyroxylin lacquer. They complement its fresh new lines and grace of contour and help to give it distinctive place on every highway.







## **GARGLE EVERY 2 HOURS**

*when you have a cold or inflamed throat*

You can often relieve sore throat and check a cold before it becomes serious, by gargling with undiluted Listerine every two hours.

Listerine used thus repeatedly seems to give nature an extra attacking force she needs to overcome disease germs multiplying in the nose and throat.

This safe, healing antiseptic kills germs in 15 seconds (fastest killing time accurately recorded by science). Even *Staphylococcus Aureus* and *Bacillus Typhosus* in counts ranging to 200,000,000 are killed by it in that time.

Used in the mouth, it first kills and then removes such dangerous organisms as the *Streptococcus Hemolyticus*, *M. Catarrhalis*,

and *B. Influenzae*, the germs usually associated with colds and sore throat.

When Listerine is used as a mouth wash and gargle, it reduces the number of germs in the mouth 98%, as shown by repeated tests employing the method used at the great Universities. Moreover, it soothes inflamed tissues and sweetens the breath.

Make a habit of gargling morning and night with Listerine, as a precaution against having colds and sore throat. Once these troubles have developed, however, consult your physician and increase the frequency of the gargle. Lambert Pharmacal Co., St. Louis, Mo., U.S.A.

**KILLS 200,000,000 GERMS IN 15 SECONDS**

**LISTERINE reduces mouth bacteria 98%**

Down comes the price — 50¢ quality Listerine Shaving Cream — now 25¢





Edw. Jacobsen

● Blended of the world's most costly ingredients, Frostilla

whitens and soothes alike the busy hands that do things—the

idle hands of leisure. This fragrant lotion for wind-parched,

weather-roughened skin is priced within the reach of all.

\$1 a large bottle. 50c a smaller size. At all Toiletry Counters.



LEON DE VOS

These unusually beguiling glasses have roosters, chickens, and youthful progeny imprisoned in their blown-glass stems; from Rose Cumming

## F O R T H E H O S T E S S

(Continued from page 53)

Snider company is offering newly perfected prepared cocktails in small glass bottles and, also, the clear juice made from carefully selected tomatoes, in tins. Either preparation, properly chilled, is delicious. At the Colony restaurant, where the tomato- and clam-juice cocktails are things to write hymns about, the tomato-juice is extracted from fresh tomatoes, strained very finely, and seasoned with celery salt, lemon-juice, Worcestershire sauce, and one drop of Tobasco sauce for each glass. Sometimes, these crimson cocktails appear with the very lightest dust of pepper on top, ground freshly from a French pepper-mill, or with a few grains of celery salt.

For the clam cocktail, the juice can be purchased in bottles, made in one's kitchen, or purchased fresh from a fish shop. Of course, the first method is the easiest, and the Underwood company put up clam bouillon in bottles that makes excellent cocktails. For these, a bottle of the clam bouillon is seasoned with a pinch of celery salt, a teaspoonful of tomato ketchup, and

a dash of Tobasco sauce. It is then iced and shaken well. This amount provides four cocktails. If the clam-juice is prepared at home, the clams are steeped until all the juice is extracted. The steaming clams are used for this purpose. The clam cocktail at the Colony restaurant is made by boiling twelve large clams in a quart of water with a few stalks of celery for twenty minutes, straining the liquid, and allowing it to become chilled. It is then seasoned with celery salt, lemon-juice, Worcestershire sauce, and tomato ketchup. This is shaken well and iced. At this restaurant, the chef adds a raw clam in each glass, and this is an amusing and delectable touch.

However they are compounded, there is one thing that is absolutely vital to the success of these cocktails of the tomato and the clam, and that is that they must always be mixed and iced at the last moment. Merely because they are lacking in alcoholic content does not mean that they can be put together in advance and allowed to stand ignominiously, while the ice melts and the flavour is ruined.

## THE MAN PROTESTS AGAINST ORGANIZED GAIETY

(Continued from page 80)

does it so easily and says so little about it that it looks as if he were a slow mover, though, really, he is covering a thousand miles of experience with his leisurely stride, while our butterfly is fluttering dizzily round a candle in a circle half a foot across.

What it comes down to is that our elegant cosmopolitan woman strikes him as too unreal to be interesting. All her fun and her gaiety ring false in his sharp animal ears, and most of all does her own attraction. She has for him no more magnetism than a marionette. So he leaves her alone. He declines her invitation to join the ranks of the devotees of what she calls pleasure. If he's to enjoy the society of a woman, he must feel she's a woman, at any rate.

So they think each one that the other is a bore. But, well, I have still that little last card up my sleeve. There's just one thing missing in the Whoopee world, just one thing its organizers can not provide in sufficient quantity, and that is just the thing that our lady of pleasure wants more than any other. What she wants is men, real men, this very man she calls dull as ditch-water. If she could make him sit up, take notice, and follow her, she would immediately revise her opinion of him. He doesn't. He knows what he wants of life, and he has already got it. And what she stands for has no resemblance to it, and, so, when he turns away, she calls him a dull dog—but, by that time, he has forgotten her existence.



*cotton!*  
*cotton!*

*Who doesn't need cotton...*  
and a fresh piece... many times a day? For applying or removing all your cosmetics—liquids, creams and powders—here are COUETTES, the daintiest, most absorbent cotton, ready-cut in little pads for your convenience and a multitude of uses. Packed in a silver-and-blue box that is an ornament to your dressing table.



# ★ C O U E T T E S ★

The use of practically all beauty preparations calls for "cotton." And a Couette is cotton in its most convenient form. Liquid cleansers search out the last speck of dirt when applied with a Couette. Hair tonics go on like magic. And for lotions, astringents, deodorants, rouge and powder, Couettes are just the shape and thickness for effective use. And, oh, the saving of time, tempers and corners of towels!

Moistened in water or your astringent, as beauty experts advise, a Couette provides the safest, most efficient way to remove creams. Use a fresh Couette every day for a powder puff... and supply them for your guests.



The silver-and-blue Boudoir Package contains 75 Couettes. Guest Package will be mailed you if you send 10 cents to

**Johnson & Johnson**  
NEW BRUNSWICK NEW JERSEY

WORLD'S LARGEST MAKERS OF SURGICAL COTTON



ARIS

## YOUR GLOVES MUST BE LONG!

It's a Paris decree. For the short sleeved suits of Spring need the finishing accent of a long glove—suave, flattering, blending or contrasting in colour.

The perfect expression of this Paris fashion is found in beautiful Aris Gloves. Shaded to match exactly your costume accessories, Aris Gloves are smartest of the smart, Aris imported leathers the finest to be had, Aris workmanship exquisite to the last detail.

Matched shades of Brown, Beaver, Mode, Astrakhan Beige, Eggshell, Black, White and pastel tints are dominating in the Spring offerings of Aris Gloves, available at particular glove departments throughout the country.

*Aris sixteen button gloves are worn correctly with the new spring suits.*

**GLOVES**  
for the  
FASHIONABLE



**STEINBERGER BROS. GLOVE CORP.**

**J. M. CHANUT & CIE**

One Park Avenue, New York

*Sold exclusively in Paris at*

Fauverty, 50 Rue du Faubourg, Saint Honoré

## SEEN ON THE STAGE

(Continued from page 39)

Ritter sprang from the same soil, a product of the same social level, background, and education. Clive, also, has the habit of running his words together, to such an extent that often even crucial lines are lost.

But the drama surmounts the leading actor's shortcomings, the jumble of accents, the author's occasional technical clumsiness. Despite all those obstacles (more than enough to kill the average play), "Overture," at the Longacre Theatre, is a fine, stimulating experience in the theatre—tense melodrama, lofty tragedy, fragrant romance, and much besides, including the music of words.

Three of the actors engaged by Bela Blau, Incorporated, catch the spirit beautifully. Pat O'Brien's performance of Maxim, the extreme-left leader, is memorable; he plays with an ease, a power, and a control unmatched on our stage; he contrives to be likable—or, perhaps, a more exact word would be attractive—even when his assignment requires that he be a deep-dyed villain. Barbara Robbins, the only woman in the long cast, is profoundly moving, especially in her hysterical moments. This is the first part of any importance she has essayed on Broadway. Most of the minor rôles are quite as convincingly played. And Donald Oenslager has created an old council-chamber true, atmospheric, and pleasant to look at.

One of Bolitho's lines reads: "Failures can be twisted to mean anything." So, undoubtedly, can successes. Which may, in some obscure way, explain why the Lord Chamberlain refused to permit "Overture" to be produced in England.

### "ALISON'S HOUSE"

The protagonist of "Alison's House" has been dead eighteen years when the play opens. Yet she permeates it, a real character, strong, pervasive—extremely pervasive—, fragile, crystal-clear like the pool into which Narcissus gazed. She was a poet, and she and her work have been to her family a throbbing reality, a binding force, a guide, and an inspiration all that time; they have lived their life in and through her. Had she been that kind, she might have looked down upon her kindred from wherever her spirit dwelt and, glancing in the direction of Louis XIV., remarked: "*La famille c'est moi.*" Like "The Cherry Orchard," Susan Glaspell's drama deals with disintegration. The Stanhopes are compelled for economic reasons to sell their homestead, Alison's house, in Iowa. They all—with the exception of an impossible adolescent—feel that the sale means the end of that on which their pride rested; more, it means selling Alison herself "down the river." Each in his or her manner is abnormally wrought up. The oldest, Miss Agatha, the one who "mothered" Alison, goes mad; she attempts to burn the house and a sheaf of poems no one else knew existed. The fire is extinguished without much damage. The poems are not destroyed. The old lady gives up, dies. But before she expires, she confides her precious packet to an erring niece. And, as they read the verses, Alison

becomes more vivid than ever to her relatives, their desertion of her more awful. For the lines tell the tragic tale of a love that was never realized. They read them just before they move from the house that the purchasers may come in and cut the place up for summer boarders.

Susan Glaspell treats the theme (said to be based on the life of Emily Dickinson) with the feeling and the taste that a dramatist who would select that particular theme would have. She succeeds in that most difficult of dramatic feats—making a character who never appears seem real. And she succeeds, too, in making the Stanhope tragedy genuine, heartrending. It could easily have been but the vapourings of silly people.

The drama suffers somewhat from repetition, overinsistence, and from the injection of stupid comic relief, provided by Alison's nephew. The direction shows the care and the appreciation characteristic of productions at the Civic Repertory Theatre. Alma Kruger, as the demented old lady, evokes pity and terror. Leona Roberts managed to make a small part "register." But then, each one of the eleven actors extracts from his or her rôle all that is in it (Herbert Shapiro, the adolescent, can scarcely be blamed for what the author has done). Each person involved creates a character, and, as usual in Fourteenth Street, all the characters remain always part of the whole, no one ever steps out of the picture or the tapestry or whatever you choose to call it, in order to project him or herself.

### "ART AND MRS. BOTTLE"

Jane Cowl has selected "Art and Mrs. Bottle" for her second play of the season at Maxine Elliott's Theatre. She alternates it with "Twelfth Night." A pleasant, unfettered comedy from the pen of Benn Levy, whose "Mrs. Moonlight" has been running for some time further up-town, it would be better were it shorter. The situation loses freshness by being manœuvred too strenuously in a futile effort to give it new twists. And the comedy goes a bit flat in the same measure and for the same reason. But, for the greater part of the evening, it is decidedly diverting. Levy treats with a light, laughing, mocking touch a complication that playwrights generally approach solemnly with tears in their eyes and pistols in their hands.

The column in the Maxine Elliott program entitled, "Who's Who in the Cast," neglects to mention Katharine Hepburn, yet, from her acting of Mrs. Bottle's daughter, it looks as if Macgowan and Reed have discovered a girl who will go far and high. In several respects, she suggests Helen Hayes—tenderness, charm, the sweetness that somehow evades the saccharine. But her personality is her own, distinctive and arresting. The moment she steps on the stage, one is conscious of something unusual, and that first impression holds.

Miss Cowl herself has the opportunity—and embraces it—of being gayer, more spontaneous than is her wont. Without (Continued on page 92)





## What is ELIZABETH ARDEN'S VIENNA YOUTH MASK?

There is no secret about it, the truth itself is so impressive. THE VIENNA YOUTH MASK STIMULATES THE CIRCULATION, producing health as Nature herself does, through a constantly renewed blood supply. The amazing value of this treatment lies in the depth to which it penetrates, causing the blood to flow in a rich purifying stream to underlying tissues and muscles...charging them with new youth and vigor. Concentrated on the face and neck, it is as though electric energy were poured into your very veins. Fresh blood flushes the surfaces, carrying away impurities. The skin is cleared and brightened. Best of all, there comes an exuberant, glad-to-be-alive feeling, a freedom from fatigue that is the true measure of health. In its new "differential" form the Vienna Mask has a flexibility which makes it possible to focus treatment on one's weakest spots...the lines at the side of the mouth, puckery places under the eyes, sagging contours. It is as though the finger of youth touched, and revived, every spot threatened by age. But you must see for yourself. Visit Miss Arden's Salons and talk to the trained Diathermic Nurse whose whole time is devoted to work with the Mask. She will tell you in detail exactly what it has done for others...and what it can do for you.

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## T W I N K L E , T W I N K L E , L I T T L E S T A R

(Continued from page 29)

You can even have the horoscope of an idea cast. In case you have an inspiration for a play, get out your watch and mark down the minute the thought came to you, and you'll know whether your name will be up in lights on Broadway. Perhaps. Or cast the horoscope of the Republican party and Yale college and win all your election and football bets. Some do.

"I have found that clothes bought with the moon in Scorpio never last; they either wear out too soon or get torn or burned quickly." So writes one astrologer. Fancy finding you had bought your new Chanel with the Moon in Scorpio! And imagine how this may react on the clothing business. Let us hope that it will be compensated for by another cult that works out congenial symbols in colour vibrations and says if you have sinus you must be surrounded by yellow, or if arthritis, you must live in green. Which is all very fine for the curtain dealers. The modern decorators, by the way, have been doing a thriving business with horoscopic motifs. I saw a lovely and effective star and moon perched on top of a penthouse. Maps of the heavens make good murals. There are even horoscopic perfumes.

### BIG AND LITTLE TROUBLES

Next to love problems, which drive the greatest number to consult the occult, people seek explanations for their troubles from astrologers. Large business depressions and small annoyances need to be rationalized. I remember, once, mourning because my Siamese cat had died. "Plenty of your pet cats will die in the next months" prophesied my astrologer friend, "Saturn is in Capricorn." She proved only too right. Saturn is the celestial schoolmaster, a rigid taskmaster who gives you a few hard whacks in the way of lessons and some sparse but doubly sweet rewards after, if you live through the lessons. Not so much battle, murder, and sudden death. Just minor catastrophes such as breaking your best Spode teacups, catching the flu, leaks in the bathtub, and missing wills. In case Saturn is not bothering you, your troubles may be due to Mars or Uranus. There is surely an astrologic explanation. While Saturn was in Capricorn, I lost my new necklace and sat into green paint with my favourite Paris dress, and the children got whooping cough, and the steel bonds shrank, and the drain pipes leaked, and the maid left the window open so that rain blew in torrents on the brocade of my favourite chair. Oh yes, and the Sealyham puppies turned out not to be sired by Highborn Harry after all, but by the unworthy gentleman of Mrs. Sealyham's choice, a mangy Pomeranian next door. And I bored every one by talking about my troubles. A complete washout of a winter, all because of Saturn sending down saturnine beams.

The extreme present excitement in astrology and the occult generally has excellent historical precedent. Always we have had pseudo-scientific fads that have enjoyed great popularity. Like the poor, they are always with us. Marie Antoinette and her court ladies

literally fell under the spell of Mesmer. Frederick Anthony Mesmer, an eighteenth-century physician, had evolved a theory of animal magnetism, hypnotism, finally called after him, mesmerism. Banished from the court of Empress Marie Theresa, he found a patron in her daughter and her attendants who sat spellbound about an iron tank, expecting a mysterious galvanic fluid would wash away their troubles.

It was phrenology and fortune telling in the 'sixties and 'seventies. Victorian ladies who had married silky-mustachioed villains discovered that their mutual incompatibility of temper was all due to the fact that his bump of combativeness—scarcely perceptible under that thick curling wig—was excessive. Gentle maidens of the 'sixties went apprehensively to phrenologists. Their meek heads were thumped and bumped and whacked, and the verdict was always slightly disappointing. That protuberance you got from falling from your perambulator in childhood? Very well. Beware of a coarse brunette gentleman with a hasty temper who will bring you much unhappiness. That majestic forehead inherited from your maternal grandfather, hitherto a matter for pride, might or might not mean something dire. Phrenology was undoubtedly responsible for the elaborate hair arrangements of the period. Long curls and thick bangs, bushy masculine sideburns, and lovelocks could hide some of the fatal evidence, mounts of avariciousness, humps of temper, and the like. It is less easy to conceal a dull horoscope from the omniscient astrologer.

And fortune tellers! Godey's Ladies Book has dozens of stories in which the crux of the plot is where the fair heroine is warned that she will be unhappy in love unless she finds a hero with Scotch ancestors and a mole on his left cheek. Apparently, there was a fortune teller under every Victorian bush. The heroine always went on her secret errand of peering into the future swathed heavily in veils—unlike the present star-gazers who start out boldly, taking all their friends with them, if possible.

### FIGURES DON'T LIE

Numerology, that second cousin of astrology, has many followers. It involves a brisk drill in simple arithmetic. Mathematical harmony is its basic principle. Add up your birth date, day, month, and year. Add up your name, the letters of the alphabet being represented by a scale one to nine. The result must be in harmony, or you'll never succeed. You invariably discover your name is wrong. Instead of Jane and John, you find you should be called Pyramus and Thisbe. Several authentic celebrities are cited as evidence that change in name brought fame and fortune. But how to get one's friends and family to remember to call one Amaryllis instead of Lucy, even in the hope of a career? The large banks have lately complained at the number of accounts that have had name-changes, Mary Jones to Wandine Jones and the like, showing the present wide-spread belief in numerology.

Too fervent faith in these earlier fads was frowned on by the devoutly religious. They feared them as superstitions, work of the Evil One. The Victorian lady, for that reason, did not dare trespass far in the fields of the occult. This fear has vanished for her modern sister who thinks nothing of trying crystal-gazing, having her handwriting read, and going in for astrology all in the same season.

There are many theories as to the WHY of the fast growing popularity of our new—or rather, ancient—cult. It has become a science, not a superstition, say its devotees. It explains life, is constructive in an age that is notably chaotic. All Nature, we are told, runs in mathematical cycles, stars, moon, tides, days, and months. The key lies in astrology and numerology. At any rate, you can use up a great many pieces of paper working it out.

### WORDS OF WARNING

If you are going to follow this trend and take up astrology, do go to a reputable, experienced astrologer: (and make an appointment a long time ahead). For making a horoscope, whether you believe in it or not, is a considerable job, involving time, skill, study, and intuition. Serious work as done by a competent astrologer can not be compared with the amateur calculations of ladies who stick pins in a map of the heavens under the impression that they are figuring something out. The latter may be a form of amusement, but it has nothing to do with any known science. It may be art, but it is certainly not astrology—any more than building houses out of blocks is architecture. A great deal of study is involved in making out even a simple accurate chart, and more text books than the amateur can ever possibly get together. You must look up the latitude and longitude of your birthplace, find out the exact moment of birth if possible—a thing our less occult-minded mothers often carelessly failed to jot down. Great discrepancies may come in if you forget about daylight-saving time, for instance. The actual heavens furnish new discoveries that mean more charting. If numerology involves a brisk drill in arithmetic, astrology lures you into mathematics, geography, astronomy, and further afield.

Astrologists prophesied the last war. As to future prophecy, they seem fixed about the date of the next world cataclysm. Although they differ on other points, they agree that 1942 is the date for the next catastrophe, either war, earthquake, or revolution. They think that it may be in the East and not affect America as profoundly as other countries.

One question every one puts to them, according to astrologers—Wouldn't two persons born at the same time at the same place have exactly the same horoscope? The answer is Yes. There is one famous example of a man born in the same hour, the same day, and in the same place as the Kaiser. It was discovered that he married at the same moment, had the same number of children, approximately the same diseases, and that when (Continued on page 94)



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# THE WAY ABOUT TOWN

(Continued from page 50)

details thereof impress my mind these days more than formerly.

There is a song of Cole Porter's in "The New Yorkers" entitled "I Happen to Like New York," and that is the way I feel about elegance—I happen to like elegance. It is picturesque, unreal, and diverting. I like the liveries of Mrs. Harrison Williams's footmen. I think they are the best-turned-out servants in New York. I like her small white drawing-room, where she receives, on the lower floor of the house on Fifth Avenue, which is always beautiful with white flowers. I like the magnificence of the illuminated courtyard through which one passes into Sir Joseph Duveen's house, for it is on a grand scale that makes one think of Roman palaces and great London houses. The priceless Sèvres ornaments on the dinner-table and the Hoppners and Gainsboroughs hanging on the walls complete a picture that takes one back two centuries. In contrast to the traffic on Fifth Avenue at midday, Broadway at midnight, the legends of Al Capone, and Belle Livingston's night-club, such an atmosphere seems unreal—like a mirage that will vanish the next moment. The contrast is exciting—but do these new diversions mean the end of elegance?

### A CITY OF CONTRASTS

Yes, but, in exchange, New York offers so many things. One, of course, must know the way about town. One must have the entrée to Elisabeth Marbury's little house in Sutton Place, with its red painted door, where one finds her sitting like a picturesque Buddha in a room gay with flowers and chintz, dispensing advice, philosophy, and hospitality. Not the least interesting feature about Miss Marbury is her love of housekeeping. Her table decorations are unique and never the same. Sometimes, the table is spread with a yellow satin damask cloth and set with a service of sapphire-blue glass and bowls of blue and yellow flowers, and, again, with green cloth with green glass and white flowers. The scheme may be blue-and-white, with a blue oilcloth table-cover, by way of a novelty, and amusing blue-and-white china and blue flowers—when there are no blue flowers to be seen in the florists' windows. Her food is excellent. I mean to copy, at once, when I return to Paris, the way she serves salad in a huge, hollow white cabbage with the leaves curled, resembling those faience dishes in the form of cabbages that one sometimes sees.

Did I say, in a previous article, that the houses in New York lacked that personal touch without which a house has no originality? Well, here is one house that is an exception. Another is Mrs. Gurnee Munn's, in Washington Square, which is a large, old-fashioned house that, though filled with beautiful things, has not that air of stilted correctness that is the result of too much of what is now called good taste. The house is filled with dogs—dozens of dogs, old ones and young ones, at least eight or ten of which sleep in their mistress's bedroom in blue satin quilts made into large muffs into which they crawl at night—for

they are dachshunds, and that is the way they like to sleep. Another house where there are lots of animals is Miss Fannie Hurst's. The William Beebes, the Jesse Laskys, Lady Mendl, Charlie Towne, and myself were greeted on our arrival there one evening by the barking of Pekingese of all ages, sizes, and colours, and a monkey about as big as a tennis-ball, who would chatter only to Will Beebe.

Houses have a charm that apartments can never have. There is something personal about a house, and the very fact that it is no longer practical to live in houses in New York gives a thrill when going into one which is missing when one goes into an apartment. In most apartments, the architectural proportions are so bad—the ceilings low and the disposition of doors and windows unsymmetrically placed—that even beautiful furniture does not make an effect. There are, however, some exceptions—notably the apartment of Mr. and Mrs. Seton Porter, on Park Avenue, where the rooms on the first floor are high and well proportioned. The Georgian drawing-room might be in a very great London house. In fact, it did come out of an English house.

When Mrs. Seton Porter's beautiful Georgian room was dismantled, or rather cleared of furniture and ornaments, for the reception after the wedding of her daughter, Jane Foster, to Barclay Douglas, I had a close-up view of how devastating this marriage business can be to the tranquillity of any home. Two days before the wedding, vans came for every lamp, ornament, and small removable object, so that the people who came for tea on Sunday found the beautiful room all but vanished. On Monday, more vans came for the big pieces of furniture, and there remained only the shell of what was once carefully created beauty. How awful it would be if there were many girls in a large family to marry off—after the fifth wedding, the house would have to be entirely refurnished from top to bottom!

### WEDDING PREPARATIONS

Stripped of furniture and crowded with people, the large room looked very imposing during the reception. Naturally, any room that is denuded of its lamps becomes dull if something is not improvised to remake its brilliance. So Mrs. Porter conceived the idea of installing temporary indirect lighting behind the masses of flowers, which gave the room a gala effect that was most attractive.

The wedding ceremony was performed in a pretty little church in East Seventy-Fourth Street, which was decorated in a delightful and unusual way. The altar was banked with white flowers and trees of white oleanders in full bloom, but the rest of the church was dressed with garlands and huge clumps of gilded leaves. The windows were banked with the leaves, in the midst of which were huge, lighted candelabra. The leaves were in harmony with the bridesmaids' bouquets, which were also gilded, and went well with the moyen âge dresses of terracotta red velvet and gold lace. The neck-lines (Continued on page 92)



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## GLORIFIED GASTRONOMY

EDITOR'S NOTE—This is the second and last instalment of Samuel Chamberlain's delightful account of his sojourn in the city of Dijon during the annual Gastronomic Foire. The first part of the account appeared in the January 15 issue.

THERE was a naïve touch to the Foire that I shall always recall. It concerned the ambitious exhibit of a butcher in Dijon, which differed from the interior of a butcher shop only in the poetic arrangement of the legs of mutton and sides of beef. In the foreground was a huge basket of yellow and white chrysanthemums, tied with a baby-blue ribbon. Attached to this was a large card bearing the inscription, "Success and Good Wishes from the Inspector of the Slaughter-House."

I had not been wandering long inside the Foire building before Fortune smiled upon me. I went up to a stand emblazoned with a name celebrated for rich Burgundy wines and began talking to a plump, jovial man with a vast black beard, who turned out to be the famous wine-grower himself, Monsieur Bonnard. His stand was furnished with flawless antiques. Not a bottle was in sight; not a poster obliterated the tapestried wall; not a folder marred the refectory table in the middle of his enclosure. Monsieur Bonnard had acquired that aloof technique of salesmanship that looks with horror upon the actual display of crude merchandise.

## SOME DATES AND DATA

I made a few discreet inquiries about the vintage of 1929. Would it be as subtle as 1926? Would it have the warmth and vigour of 1928? Could it aspire to be a Great Year? For, in Burgundy, dates and history are only significant if they produce a great vintage; 1900 ushered in a new century, but—how much more important—it produced a wine of great nobility. The Treaty of Versailles was signed in 1919, but what was this compared to the superb harvest of the same year? The Great War ended in 1918, true enough, but was this sufficient consolation for a dismally bad crop of grapes? Monsieur Bonnard's black eyes brightened to find some one interested in his statistics. He had a red-cheeked daughter of Burgundy bring forth two flat silver tasters (the kind we use, most unfeelingly, for ash-trays in America) and poured me out a taste of Richebourg 1915, one of his choice vintages. I whiffed it long and critically, rolled my eyes in contemplative ecstasy, and finally made so bold as to taste the precious nectar. It was soft, rich, red-gold. I paid Monsieur Bonnard a flowery compliment on its bouquet, whereupon we both tasted a sparkling silver saucer of Montrachet 1923, in which he took an almost pathetic pride. What could I do but pelt him with superlatives? We were getting along famously. I ordered a case or two of Montrachet. Monsieur Bonnard, before he knew it, had invited me to luncheon the following day.

"I only ask you, Monsieur, not to dine too heartily this evening, because, *vraiment*, the menu to-morrow will be somewhat exaggerated. And perhaps you wouldn't mind not smoking for an hour before luncheon. Smoke is so

bad for the wine palate!" Thus forewarned, how could I avoid a tremour of excited anticipation?

The luncheon proved to be the banquet of the wine-growers of Burgundy. What a break for an intruding reporter! A vast, white-panelled dining-salon was filled with fat, round tables, each covered with enormous glasses. The portly guests edged through the doors one at a time and eyed the panorama before them with evident satisfaction. Waiters stood about anxiously. The *maitre d'hôtel* rustled here and there like a field-marshal, whispering swift orders and casting a keen eye to see that every glass was placed exactly one centimetre away from its neighbour. I spoke a word to the head waiter and was allowed to steal a two-minute glimpse of the kitchen. Before me was the pulpit-like stronghold of the assistant chef. Not a dish is allowed through the swinging doors until he has gazed, hawk-like, upon it and nodded his approval. In the corner of the imposing cuisine were slender kitchen boys in modest white caps. Near the stoves were the apprentice chefs, young men in their early twenties, crowned with white caps of greater pretensions. For, as with the caps of the Italian Army, the altitude of the head-piece is a gauge of greatness. The good Monsieur Escoffier, known as the first cook of France, is entitled to a starched cap as high as an umbrella-stand and much more ornamental. At the serving-tables were the assistant chefs, two plump fellows who worked with great rapidity and confidence. Finally, at the centre table, reading the sporting page and dangling a cigarette from his upper lip, was the great man himself, *The* chef of the largest hostelry in Burgundy. He has a pretentious paunch, and he is red cheeked, white whiskered, magnificent. And *his* head-piece, starched and snow-white, is mountainous. No one dares interrupt him while he reads about the latest bicycle race. But, once the guests are seated, he will take command of his gastronomic symphony like a maestro.

## A LITTLE MATTER OF AVOIRDUPOIS

My host led his guests to a large table in the corner. Six chairs were grouped around it, six commodious chairs for as many ample guests. My companions were three additional wine-merchants, all blissfully rotund, and a grey-bearded dignitary with a red ribbon in his buttonhole who proved to be a town counsellor. Up went five napkins under the right jowl, firmly wedged between a fat neck and a protesting collar. I felt a wave of embarrassment surge over me. What to do, what to do! A brave stab I made, but only got the napkin up as far as my second vest button. There it rested in an attitude of miserable compromise. Such is the stigma of an unbending early training.

The waiter whisked in with a silver chafing-dish on which reposed a long, slender omelette, charged with black nuggets of truffle. This was a mild surprise, for I had expected the conventional hors-d'œuvres to inaugurate the feast. Monsieur Bonnard anticipated my surprise. (Continued on page 92)



WILLIAM HORACE SMITH

The "El Mirador," above, in the centre of Palm Springs, is surrounded by beautiful desert estates

## THE CALIFORNIA DESERTS

(Continued from page 54)

and compelling in its charm. "Desert Inn," that steadfastly popular hotel that made Palm Springs a rendezvous, has golf-links, riding-stables, and an atmosphere of Indian lore and desert story. Here and at those exclusive hostelries called "The Oasis" and "El Mirador," riding-clothes are universal, and golf clothes serve for long walks up rocky canyons in the popular quest of "knowing-your-desert flowers." The "El Mirador" tower is the centre of Palm Springs, and around this pivot, within a radius of two miles, are extensive and beautiful estates.

The desert is so resistant to the ordinary advances of mankind that it intrigues the individual to find it out, to venture just a little farther into its multifarious mysteries. One can be on the fringe of it in four or five hours by train or motor after leaving Los Angeles. The inner reaches are being made more accessible constantly. Another aqueduct is at present being planned across the desert to the Colorado River. The southern boundary between the United States and Mexico seems to be melting under the influence of international irrigation; and the wonders of the old Aztec country are being opened to the view of tourists under the direction of the highway builders who have made the West accessible.

Around the corner of San Jacinto, that delectable mountain full of calm repose, the Coachella Desert offers a comfortable retreat from the rush and rabble of Western and Eastern cities. Mountain streams supply pure water, world-renowned chefs prepare the food, and a reserve and a dignity inseparable from the desert keep the quiet places quiet and the air serene and still. All along both sides of this pass, through which the Southern Pacific Railroad has hitherto hurried us to east or west and, also, north in the Mojave Desert where the Santa Fé and the Union Pacific dot the oases with little station towns, there are de luxe hotels for those who motor, as

well as for passengers on railroad trains. "Richard Tavern" at Barstow is the first of a series of hostelries that bid fair to revolutionize travel. The palms of Biskra are not the only native growth privately owned upon the desert. Hundreds of Californians have built their winter cottages upon the dunes that blossom out with pink verbena after a heavy desert rain. Smoke-tree forests with their tiny, deep blue flowers in the early desert springtime make a tantalizing haze of indigo across the sloping mesas.

Even Death Valley, on the border between California and Nevada, now offers its attractions for those habitués who prefer their desert not too cluttered up with the human element. Against a background of alkali dust and bleaching skeletons, both animal and human, a few picturesque characters stand out, and history can be quoted by the "desert rats" still living there—"Borax Smith," with stories of the twenty-mule teams, and "Scotty," of Death Valley and his "castle" of just fame. Rumours and traditions, these. Suddenly, Death Valley became, overnight, a popular desert resort. People went and came away enthusiastic over its desolating grandeur, its awesome, terrifying mystery. Where once no one in his senses would have thought of going, now it is the thing to do. Out of Aladdin's lamp from nowhere have sprung up fine hotels—the "Death Valley View Hotel," the "Furnace Creek Inn" at the entrance to Furnace Creek Wash, the "Stove Pipe Inn" in the heart of Death Valley. Every device that the weariest world traveller may demand is at one's command. Water in abundance for swimming pools, the velvet green of golf-links, adobe tennis-courts, glorious views of the desert from great windows facing westward, colour at sunset that would tantalize the eager painter. Weird and magnificent in its devastating solitude, the desert by moonlight is indescribable and, like its sunsets, is something to keep still about because words pale before its flaming colours.



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MANUFACTURING CHEMISTS TO THE MEDICAL PROFESSION SINCE 1858



## GLORIFIED GASTRONOMY

(Continued from page 90)

"You won't find a French gourmet indulging often in hors-d'œuvres," he informed me confidentially. "One eats too much of them, too much highly spiced and vinegary stuff at the beginning of a meal. And, *par consequence* (with a gesture of infinite despair), you have little enthusiasm for the rest of your luncheon. And what, Monsieur, could be worse! But a good omelette! Ah, that's different! It's like a steaming hot soup before dinner. It starts your gastric juices working. It is like warming up a motor for a hard pull up-hill. But an assortment of spiced cold dishes, what a damper on the digestion! Only one thing is worse, Monsieur, and that is a cocktail. Ah, Monsieur, what a cruel thing for you good Americans to export to France, your cocktail habit! A shower of iced alcohol, think how that paralyzes your insides!"

## MORE AND BETTER COURSES

The omelette had disappeared. The waiter glided in noiselessly with a sizzling platter and held it before us for inspection. On it were six trout of identical length, bathed in bubbling hot butter. "Truite au Bleu" was written on the menu. My neighbour on the left assured me that this was not a mere "Truite Meunière." "Ah, non. 'Truite au Bleu' is put in the pan alive. And there is a bouquet, an intangible savour," (here a gesture of infinite subtlety), "which is imparted by the death-agony of the trout on the pan. Monsieur, it can be gotten no other way!"

I wanted to ask how and when the fish was cleaned, but such an ignorant question seemed gross and irreverent. The smooth, pinkish meat of the trout fell away before the touch of a knife. The smallest goblet before me (and it was about the size of a cantaloup) was moistened with an inch of white Meursault 1915, the temperature of a cool cellar. What a gastronomic chord that struck!

Followed another pause, during which the anticipation grew greater among the guests. For the masterpiece of the day was due. A hush came over the room. The doors of the kitchen burst open, and a dozen waiters strode in, bearing huge, steaming platters. On them reposed epic gastronomic poems entitled "Volaille à la Jean Sans Peur." An unfeeling reporter *could* call it creamed chicken, but such an unimaginative title would be a little short of criminal. Each platter consisted of twelve large breasts of chicken, which had been removed intact from the bird. These were moulded about a succulent foundation of

"quenelles," a farine specialty of Burgundy. Surrounding this was a supporting guard of artichoke hearts, stuffed with sweet baby onions that had been cooked with Madeira grapes. On each of the glistening slabs of white meat was a fleur-de-lis of black truffle, framed in a flamboyant medalion of pimentos. The whole incredible dish was piping hot. Six pairs of eyes gazed on the dish enraptured as the waiter demolished the monument. A contented sigh went up from each portly guest. The wine waiter stole behind us, pouring out a red Burgundy of incomparable deep red brilliance, whispering reverently to each guest, "*Richebourg, dix neuf cent onze*." Our shoulders bent over the shining goblets in unison, and our nostrils inhaled the rich, meaty fumes of this famed vintage, released from its bottle after eighteen years of imprisonment.

There was a pause after this assault, a much-needed respite for the warriors. An hour and a half had already gone by. Need it be pointed out that a luncheon of Gargantuan proportions is quite possible and comfortable if it is spread over a couple of hours, and that the classic sandwich, slice of pie, and cup of coffee of the hurried business man can be lumpy and indigestible if it is bolted in ten minutes? The Two Hour for Lunch Club is founded on sound gastronomic fact.

## A MEAL FULLY APPRECIATED

The scene shifted again, ushering in a truffled anticlimax engraved on the menu as "Terrine de Gibier Chaude." This was a mere loaf of exotic fowl, spiced and truffled and coated with a flaky crust, all served hot and accompanied by a plain lettuce salad. A dark red Hermitage 1919 flowed with this. The conversation about food took on an added animation. I was prepared to gasp for an armistice, but the crumbs were already being cleared away for dessert. This turned out to be a hot pear, reposing on a slab of toasted cake and covered with a rich vanilla cream sauce. Followed a handsome Camembert with an accompanying last swallow of Hermitage, then fruit, then individual filters of black coffee. Finally, a melodious quota of old Brandy of Burgundy, lost in the musical confines of the largest glass of all.

The clock pointed to three. A hundred burly gentlemen, all of them at right with life and the world in general, arose from the tables. They had done right by their Burgundian tradition, and they felt better. I had done my little bit for journalism, and didn't feel so badly either.

SAMUEL CHAMBERLAIN

## TO OUR CONTRIBUTORS

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## SEEN ON THE STAGE

(Continued from page 84)

once resorting to the lower theatrical tricks that were so distressing in her work last year, she gives all her beauty of person and of voice, her grace, her supple technique, without reservation to the comedy; the result is an almost flawless performance. She is more than ably assisted by Joyce Carey, Walter Kingsford, and Leon Quartermaine.

## "THE NEW YORKERS"

Frances Williams, Clayton, Jackson, and Durante, Ann Pennington, Richard Carle, Marie Cahill, Charles King, Hope Williams—"The New Yorkers," E. Ray Goetz's soi-disant "sociological musical satire," fairly bristles with celebrities. The trouble is there are so many and the time so short that most have little opportunity to show why their names are in lights and what put them there.

Although the music is far below Cole Porter's standard and the book below Herbert Fields's, although some of the comedy efforts come to dreary nothingness, "The New Yorkers" provides one of the merriest evenings in town. Frances Williams is, as always, joyous. Jimmie Durante does his regular stuff with, if possible, greater zest, and Clayton and Jackson "feed" him beautifully. The two Trainor Brothers

are clog-dancers of marvellous grace, resource, and skill. A domino number done with lights and "Wood," the finale to the first part, are veritable triumphs, the latter irresistibly funny.

But, being specific about so varied and generous an entertainment would be merely a catalogue with comments. A single sentence, *à la* Broadway, gives the idea—"The New Yorkers" is a grand show.

## "SWEET AND LOW"

Among the performers in "Sweet and Low" are Fannie Brice, James Barton, George Jessel, Borrah Minevitch, Moss and Fontana. Yet, even that galaxy of names can not make it more than a pleasant, but uneven entertainment. It often deliberately plays for the approval of those lacking taste or possessing only bad taste. It is, however, on the whole bright and diverting, if not resourceful.

Three or four of the twenty-five numbers redeem it. Especially the dancing of Moss and Fontana and Miss Brice's Yiddishisms. And James Barton's antics, in particular the one that asks "How Can I Make the One I Love, Love Me?" One song, "Cheerful Little Earful," will probably come over the air and through the needle very frequently this winter.

## THE WAY ABOUT TOWN

(Continued from page 89)

of the dresses were cut low and square, the sleeves long, and the skirts trailed on the floor. Gold lace caps, were worn with brown tulle veils, and, at the end of the ceremony, when the bride lifted her veil, the bridesmaids did likewise. The maid of honour wore the same sort of dress and veil as the bridesmaids, but the dress was of blue velvet, and the bride's own dress was in the palest moonlight-blue.

Another thrilling side of New York life, which exists nowhere else, except in Hollywood, is going to a first-night performance. One great first night is like another, but each one gives a thrill. On the first night of Ziegfeld's show, "Smiles," we faced the crowd in a limousine for twenty minutes, scarcely moving, while people peered in at the windows and made remarks, just as they do in the Mall on the night of a drawing-room in Buckingham Palace. When we finally arrived at the door of the theatre, we were greeted by an army of camera men, blinding lights, and shouts from reporters, with the crowd, calling out: "Oh, there is Mrs. Vanderbilt," "That's Lady Mendl," or "Mrs. Cosden." It was the same on the night of the opening of Cole Porter's show, "The New Yorkers." On such nights, there are always amusing supper parties afterward. After "The New Yorkers," Mrs. Vincent Astor had a small party for Cole Porter's particular friends. It included the Cosdens, Howard Sturgis, the Hermann Oelrichs, the Harrison Williamses, Lytle Hull, Will Stewart, Lady Mendl, Elsa Maxwell, the Gurnee Munns, Buddy Marshall, Madame von Rath, Ray Goetz, Adolph Kummer, and Hope Williams.

What price originality! Nowadays, a party must be original to survive in the memory of a New York season. This is especially true of charity entertainments. A good example was Mrs. Fair Vanderbilt's backgammon contest for charity. The contestants drew lots for their partners and then flipped coins to see which player took the blacks and which the whites. The play commenced with one person in the middle of the room shaking the dice in a huge cage visible to every one. At the same time, the numbers were written on a slate, the players moving their men according to these numbers, first the blacks and then the whites. Then, the winners at each table were paired off and so on until the contestants were limited to two, and a great crowd collected around to watch the finals—not an enviable moment for the players. There were prizes from Cartier, and the evening turned out to be unusually successful.

And now, once more, I say good-bye to New York and sail for Europe with a kaleidoscopic vision of "fierce fun," which is the only way I can think of describing New York in the season. But, above all, I carry away with me an impression of hospitality that one experiences in this country as nowhere else in the world. The hospitality of America is a thing of which we can never be too proud. It exceeds the bounds of generosity and the imagination of the English, who are next in the race. I go back to my desk now to write about parties in Paris, winter in Saint Moritz, Easter in Spain, North Africa in May, Paris in June, London in July, and Bayreuth in August.

"HIM"



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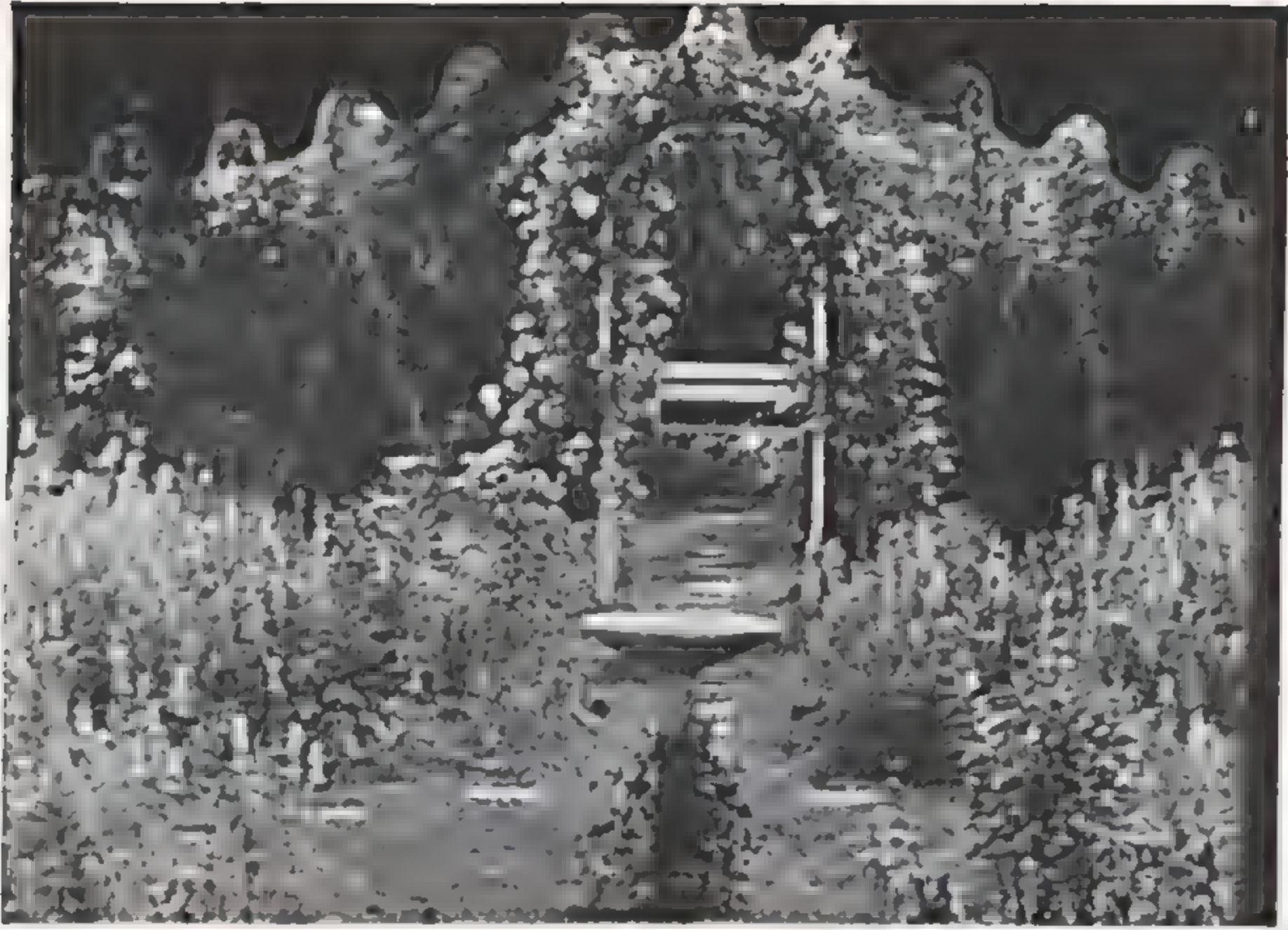
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## PORTRAITS IN SCULPTURE

(Continued from page 36)

Mrs. Sterner's auspices at the Albright Gallery in Buffalo.

Robert Laurent, whose portrait head of Miss K. (Miss Kathleen Dorothy Kaye) is reproduced on page 37, is one of the ablest leaders in the renaissance that is taking place in American sculpture. Portrait sculpture is a new departure for him. His brings to it, however, the knowledge of form

and mediums that characterized his figure compositions and the decorative, but essentially plastic versions of animal and plant forms. The serenely objective point of view, the close modeling, the reserve are qualities that give this portrait its great distinction. This portrait will be shown at the Valentine Galleries this spring in a one-man collection of the artist's work.

## TWINKLE, TWINKLE, LITTLE STAR

(Continued from page 86)

the Kaiser inherited the throne this man inherited his father's little business. It was brought to the Kaiser's attention, and he endowed his astrological twin. Just lately, there was an interesting case: twins who had an accident on different roads—one fell from a horse, the other hit by a motor-truck; both were brought to the hospital in the interval of half an hour. The parents who had rushed to see one met the other coming in as they were leaving. Differences in the case of real twins are accounted for by the interval of time between the two births, which often brings heavenly changes. Also, in later life, the horoscope of wife or husband modifies the partner's.

There is a story of one of the most famous astrologers in America. The law still regards any kind of fortune-telling, or peering into the future, as

a variant of the shell game and hailed this lady into court to prove to the magistrate why she shouldn't be arrested as a faker. Whereupon she asked the judge his son's birthday and gave his horoscope so accurately, intelligently, and neatly that she was released, having proved to that arm of the law at least that she was a scientist and not a faker.

More than any means of divination, astrology is taken seriously. The discussion about it has made two armed camps, the converts and the scoffers. The army of the converts is increasing. Will astrology continue its present vogue, waxing more and more popular, until we learn to work out our charts, as the devotees claim? Or will it be supplanted by another belief?

Well, all wisdom is written in the stars, say the astrologers.

## AMERICAN FABRICS

(Continued from page 40)

are shown on page 43. In solid colours, remain crêpe from Skinner, triple georgette from Mallinson, and triple chiffon from Roessel will be seen about town.

• The smartest evening fabrics for spring are lace, both the Alençon and Chantilly types, linen lace, eyelet embroidery on batiste, and also marquise, printed crêpe, printed chiffon, plain triple chiffon, mousseline de soie, and satin, which continues its successful career.

• For afternoon and evening, if you wear printed chiffons or crêpes, large designs are very chic—but not with a spaced feeling, like those of last year. Unusual colours merge in the new designs, giving an exotic, indefinite effect. Onondaga uses grey, black, and yellow cleverly; Mallinson combines dead-white with electric-blue and black in their new "Colony" prints.

• White leads by all odds for evening, while Chanel's and Lanvin's yellow-green, like the first shoots of grass, is the newest colour. Chartreuse-yellow makes its appearance and is very chic in the evening. These are the colours that stand out from the kaleidoscope of watery pastels and strong African colours.

• The smartest silk sports fabrics are plain jacquard and printed shantung, striped shirtings, some quite wide and gala in colouring, such as those of Schwarzenbach Huber, jacquard shirtings, and silks that look like woollens. The Jersey Silk Mills' jacquard "Tru-Shan" is a very smart sports fabric in the shantung family, while Stirn has a very good new crêpe shan-

tung that is quite light in weight.

• Artificial silk has acquired new chic in the dull sports fabrics of Du Pont Rayon. In plain and jacquard patterns, these are a step forward in the use of rayons. Duplan's jacquard rayon printed crêpes are another example of how smart a rayon fabric can be. Eagle, also, has a number of rayon printed crêpes that are well worth while.

• Velvets, both transparent and the Lyons type, are assuming year-round importance. Transparent and Lyons velvet are both used for evening wraps, and Lyons velvet is used extensively in tailored jackets to wear with sports clothes. Blumenthal, Openhym, and Cheney have excellent examples of these fabrics.

• Cottons will be smart for every hour of the day and night. Cotton is most chic in these versions for daytime: cotton mesh, jacquard shirtings, stripes, plaids, ginghams, and the new Durene knitted cottons.

• The printed cottons of Glass, Dumari, Pacific, Bier, Borden, and Fruit of the Loom are charming in all-over floral patterns and in spaced, geometrical, and calico designs. Indispensable for children's clothes and summer clothes for all ages, these fabrics are assuming new importance as cotton becomes more and more popular.

• Cotton lends a new freshness to the evening mode. All-over eyelet-embroidered batiste, organdie, cotton net, and embroidered stiffened voiles will be charming and feminine.

• Plain, jacquard, and striped linens are assuming a new and well-deserved place in the sun.



# Trade Literature Reviews

## Beauty Culture

**AMBROSIA.** A generous free sample of Ambrosia—astrigent, skin cleaner, cold cream remover. HINZE AMBROSIA, INC., DEPT. 12A, 114 FIFTH AVENUE, NEW YORK CITY.

**THE ART OF BEAUTY.** Methods of treatment for retaining or restoring facial beauty, as practiced by R. Louis. Includes listings of the R. Louis beauty preparations. R. LOUIS, INC., 3 EAST 38TH STREET, NEW YORK CITY.

**COIFFURES.** Bosch Booklet A, illustrating various coiffures, and describing the Bosch method of suiting your coiffure to your type. HERMAN J. BOSCH, HOTELS PIERRE, BILTMORE, and COMMODORE, N. Y. C.

**COMPLEXIONS WITH AN ENGLISH ACCENT.** Booklet illustrating the English beauty treatments as interpreted by Yardley, and prices of the full line of Yardley preparations. YARDLEY & COMPANY, 452 FIFTH AVENUE, NEW YORK CITY.

**DUMAS DAY-EVE TOILET PREPARATIONS.** Introducing the beauty specialist, Dumas. Hints on make-up for day and evening, and descriptions of the Dumas beauty preparations. DUMAS, THE SAVOY-PLAZA, FIFTH AVENUE, NEW YORK CITY.

**EUGÈNE BEAUTY BOOK.** Illustrating the Eugène method of permanent waving the hair. Also one Eugène Sachet, sample of the steam control used by the Eugène method. EUGÈNE, LTD., 521 FIFTH AVENUE, NEW YORK CITY.

**FACIAL BEAUTY CULTURE.** New booklet explaining Kathryn Murray's famous Five-Minute-a-Day exercises for regaining youthful beauty in the face and body. KATHRYN MURRAY, INC., 5 SOUTH WABASH AVENUE, CHICAGO, ILLINOIS.

**IS YOUR HAIR YOUTHFUL?** Methods of applying Ogilvie Sisters' hair tonics, for various types of scalp conditions. An interesting story of the Seven Ogilvie Sisters is included. OGILVIE SISTERS, 604 FIFTH AVENUE, NEW YORK CITY.

**KLEENEX.** Free trial supply of this face-cleansing tissue. KLEENEX COMPANY, LAKE MICHIGAN BUILDING, CHICAGO, ILLINOIS.

**MARTIN FROM VIENNA.** Booklet on permanent waving, finger waving, scalp re-conditioning, and an explanation of the treatments used in Martin's establishment. MARTIN, 557 FIFTH AVENUE, N. Y. C.

**PINAUD'S CREAM.** For 25c, a special sample tube of Pinaud's cream. PINAUD, DEPT. V11, 220 EAST 21ST STREET, N. Y. C.

**POND'S.** For 10c, samples of Pond's four preparations: Cold Cream, Cleansing Tissues, Skin Freshener, Vanishing Cream. POND'S EXTRACT COMPANY, DEPT. M110, HUDSON STREET, NEW YORK CITY.

**THE QUEST OF THE BEAUTIFUL.** Booklet explaining Elizabeth Arden's three fundamental treatments for acquiring loveliness. Including a catalogue of Elizabeth Arden beauty preparations.

**YOUR MASTERPIECE—YOURSELF.** How to cultivate beauty and charm as taught by the Elizabeth Arden home course. How to find your type, and accent it. An interesting little booklet on the aesthetics of beauty in a woman. ELIZABETH ARDEN, 691 FIFTH AVENUE, NEW YORK CITY.

**REDUCING GARMENTS.** Booklet explaining the use of Dr. Walter's rubber reducing garments for every section of the body where excess flesh may occur. Also a price list and catalogue of Dr. Walter's products. DR. JEANNE B. WALTER, 389 FIFTH AVENUE, NEW YORK CITY.

**ROBERT MAKES YOU BEAUTIFUL.** Catalogue of beauty preparations and perfumes offered by Robert. ROBERT, 675 FIFTH AVENUE, NEW YORK CITY.

**UNDERSTANDING YOUR SKIN.** Complete beauty book, explaining the various ways to care for various types of skins. MARIE EARLE, 660 FIFTH AVENUE, N. Y. C.

**VELVETIZE YOUR SKIN.** Literature describing and illustrating the use of the Velvet-skin Patter in a stimulating daily facial treatment. CONNECTICUT TELEPHONE & ELECTRIC CORPORATION, MERIDEN, CONN.

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## Beauty Culture (continued)

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**WOODBURY'S FACIAL SOAP.** For 10c, a trial cake of Woodbury's Facial Soap, and generous samples of Woodbury's Face Powder and the two Woodbury Creams. If you wish counsel on the treatment of your skin, Woodbury's will be glad to advise you. Indicate your skin condition, and this information will be sent free of charge. JOHN H. WOODBURY, INC., 1001 ALFRED STREET, CINCINNATI, OHIO.

**YOUR DOWRY OF BEAUTY.** The daily care of the skin—directions for effective home treatments of the normal skin, and all the individual skin problems that you may have. DOROTHY GRAY, 683 FIFTH AVENUE, NEW YORK CITY.

## Clothing & Fabrics

**BATHING SUITS.** Style folder in colors featuring new 1931 models of Jantzen Bathing Suits. Please check whether you wish information for

- ☐ Women's Bathing Suits or
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JANTZEN KNITTING MILLS, DEPT. 163, PORTLAND, OREGON.

**COLUMBIANKNIT.** Style booklet, showing the various models of women's Columbiaknit Jaunties, woolen hose for winter wear. COLUMBIANKNIT, PORTLAND, OREGON.

**CONTEMPORA PORTFOLIO.** Fabric designs created by famous artists issued by Contempora. You will also be sent a forecast of the interesting exhibit to be held by Contempora, the international service of art to industry. CONTEMPORA, INC., 16 WEST 49TH STREET, NEW YORK CITY.

**DÉJÀ.** The February booklet, illustrating mid-winter Déjà dresses. DÉJÀ, INC., 550 FIFTH AVENUE, NEW YORK CITY.

**FORTMASON.** Catalogue D, illustrating British footwear for women. Riding boots, sports shoes, street shoes, made of fine English leather. FORTNUM & MASON, LTD., 719 MADISON AVENUE, NEW YORK CITY.

**JOSEPH.** Booklet A, describing and illustrating nurses' and maids' uniforms. JOSEPH, 714 FIFTH AVENUE, NEW YORK CITY.

**MCCUTCHEON'S FABRICS.** Samples of the new silks—printed patterns, novelty weaves, and solid colors. Imported and domestic silks. McCUTCHEON'S, DEPT. 18, FIFTH AVENUE AT 49TH STREET, NEW YORK CITY.

**MEN'S FURNISHINGS.** Illustrated booklet showing the new Sulka shirts and men's accessories. A. SULKA & COMPANY, 512 FIFTH AVENUE, NEW YORK CITY.

**NEW STYLES IN MAIDS' ATTIRE.** Booklet illustrating the new Dix models for domestics' uniforms. HENRY A. DIX & SONS CORPORATION, DEPT. V11, 141 MADISON AVENUE, NEW YORK CITY.

**PEASANT ART EMBROIDERY.** Folder illustrating Russian and Central European hand embroidery as adapted to the styles of the moment, and made up into gowns and smocks for the American woman. PEASANT ART IMPORTING COMPANY, INC., 38 WEST 57TH STREET, NEW YORK CITY.

## Clothing & Fabrics (continued)

**SHOECRAFT.** Folder VS, illustrating the latest models of Shoecraft slippers and shoes, including the three groups divided according to price: Budget Slippers, Salonnette Slippers, and Salon Slippers. SHOECRAFT, 714 FIFTH AVENUE, NEW YORK CITY.

**VOGUE DRESSMAKING.** A useful magazine issued bi-monthly. For 20 cents, the current issue will be sent to you. It includes designs for many items of your early spring wardrobe, fabric suggestions, directions for cutting, sewing, and finishing every detail of your home sewing. Sold for 15 cents wherever Vogue Patterns are sold, or for 20 cents from VOGUE DRESSMAKING, GREENWICH, CONNECTICUT.

**WALK-OVER SHOES.** Booklet illustrating Walk-Over ensemble footwear and ladies' handbags and hosiery. WALK-OVER, 512 FIFTH AVENUE, NEW YORK CITY.

## Food, Beverages & Sauces

**ADVENTURES IN FLAVOR.** Booklet describing the many table delicacies, pickled and candied fruits, produced by the Cresca Company. CRESCA COMPANY, INC., DEPT. V, 152 HUDSON STREET, NEW YORK CITY.

**CALAVO HOSTESS BOOK.** Correct service for unique recipes, and full explanation of the place of calavos in the diet. CALAVO GROWERS OF CALIFORNIA, DEPT. 401, 4808 EVERETT AVENUE, LOS ANGELES, CALIF.

**H. P. SAUCE.** Recipe book of dishes that can be improved with H. P. Sauce. Also a free sample bottle will be sent to you. GO-BART IMPORTING COMPANY, 15 EAST 26TH STREET, NEW YORK CITY.

**MARTINI & ROSSI VERMOUTH.** Pocket set of recipes of famous cocktails made with Martini & Rossi imported non-alcoholic vermouth. W. A. TAYLOR & COMPANY, 94F PINE STREET, NEW YORK CITY.

**THE SPOON IS THE ENEMY OF THE HIGH-BALL.** Literature describing Billy Baxter Club Soda, Lime Soda, Sarsaparilla, and Ginger Ale, and the effects of using a super-carbonated water for mixing high-balls. THE RED RAVEN CORPORATION, CHESWICK POST OFFICE, PENNSYLVANIA.

## Household Equipment

**CHURCHILL HAND-WOVEN COVERS.** Booklet illustrated in color, showing blankets, couch throws, baby blankets. THE CHURCHILL WEAVERS, 25 CHURCHILL ROAD, BEREA, KENTUCKY.

**CLOSETS.** Literature giving information concerning built-in closets, panelled walls, bars, etc. AGUILAR TAILORED CLOSETS, 572 PARK AVENUE, NEW YORK CITY.

**COLORFUL COMFORT.** 1930 booklet on modern bedroom color harmonies and catalogue of the new Kenwood all wool comfort creations. KENWOOD MILLS, DEPT. B, ALBANY, NEW YORK.

**NEW BEAUTY IN LINEN DAMASK TABLE-CLOTHS.** Illustrated booklet, showing table linen for all occasions. 10 cents to cover mailing. THE IRISH AND SCOTTISH LINEN DAMASK GUILD, INC., DEPT. VK1, 260 WEST BROADWAY, NEW YORK CITY.

**OBSERVATORY TIME.** Illustrated booklet of the Revere electric clocks equipped with Telechron motors. REVERE CLOCK COMPANY, 434 McMILLAN STREET, CINCINNATI, OHIO.

## Household Equipment (continued)

**RESTFUL SLEEP.** Booklet illustrating Mari-rosa Blankets in reversible pastel shades, plaids, and solid colors. SHULER AND BENNINGHOFFEN, DEPT. 110, HAMILTON, OHIO.

## Jewelry, Silver, Glass, China, Watches

**THE HUNT CLUB.** An unusually beautiful 18-page booklet illustrating the new 1931 Gorham design in sterling flat silver and hollow ware, with photographs of famous American masters of the hounds and Hunt Cups created by Gorham. THE GORHAM COMPANY, DEPT. M3, PROVIDENCE, R. I.

**THE NEW LITTLE BOOK ABOUT GLASSWARE.** Booklet containing practical and authentic information about glassware and its place in the home. The care of glass, the setting of a formal table with a service of glass, and a brief history of the making of glass. THE FOSTORIA GLASS COMPANY, DEPT. V12, MOUNDSVILLE, WEST VIRGINIA.

**THE STORY OF WEDGWOOD, 1730-1930.** An interesting booklet with a foreword by Sir Oliver Lodge. It gives a biography of Josiah Wedgwood, who originated the well-known ware that bears his name. It goes into detail of the making of Wedgwood ware, and contains many pictures of old Wedgwood designs, and historical prints. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVENUE, NEW YORK CITY.

**WATCHES.** Descriptive booklet, showing the new designs in Gruen watches. GRUEN WATCHMAKERS' GUILD, TIME HILL, CINCINNATI, OHIO.

**WEDDING RING SENTIMENT.** An historical account of wedding ring and engagement ring customs from earliest times to the present, including pictures of types of rings from various countries and ages, and some of the loveliest examples of Traub modern wedding and engagement rings. TRAUB MANUFACTURING COMPANY, 1932 MCGRAW AVENUE, DETROIT, MICHIGAN.

## Luggage & Leather Goods

**MARK CROSS.** Catalogue of leather goods. MARK CROSS, 404 FIFTH AVENUE, NEW YORK CITY.

**DIARIES.** Booklet illustrating the various designs of Standard Diaries. THE STANDARD DIARY COMPANY, DEPT. A1, 26 BLACKSTONE STREET, CAMBRIDGE, MASS.

**MODERNIZED LUGGAGE.** Booklet describing the new type of Wheary Modernized Luggage. WHEARY TRUNK COMPANY, 1517 16TH STREET, RACINE, WISCONSIN.

**STEAMSHIP LUGGAGE REGULATIONS.** Valuable information pertaining to luggage. THE SMARTEST WAY TO TRAVEL. Booklet illustrating the new styles in Hartmann trunks and suitcases. HARTMANN TRUNK COMPANY, RACINE, WISCONSIN.

**YOUR HOME AWAY FROM HOME.** Descriptive booklet illustrating the line of Oshkosh Trunks. OSHKOSH TRUNK COMPANY, 507 HIGH STREET, OSHKOSH, WISCONSIN.

## Miscellaneous

**AIMÉ DUPONT GALLERY.** Illustrated booklet showing miniatures, frames, and cases in actual sizes. Booklet explaining the Aimé Dupont work in copying and restoring old photographs. DEPT. V3, 509 FIFTH AVENUE, NEW YORK CITY.

## Schools

**VOGUE'S BOOK OF PRIVATE SCHOOLS.** For parents who wish complete information about the various types of private schools that exist to-day—their requirements, differences, specialties, tuition fees. This includes a study of all types of schools—nursery co-educational, military, preparatory, finishing, and vocational schools. Also junior colleges and student residences, and schools in Europe. THE CONDÉ NAST EDUCATIONAL BUREAU, 1929 GRAYBAR BUILDING, LEXINGTON AT 43RD, NEW YORK CITY.



# Designs that are New . . . designs that are Old

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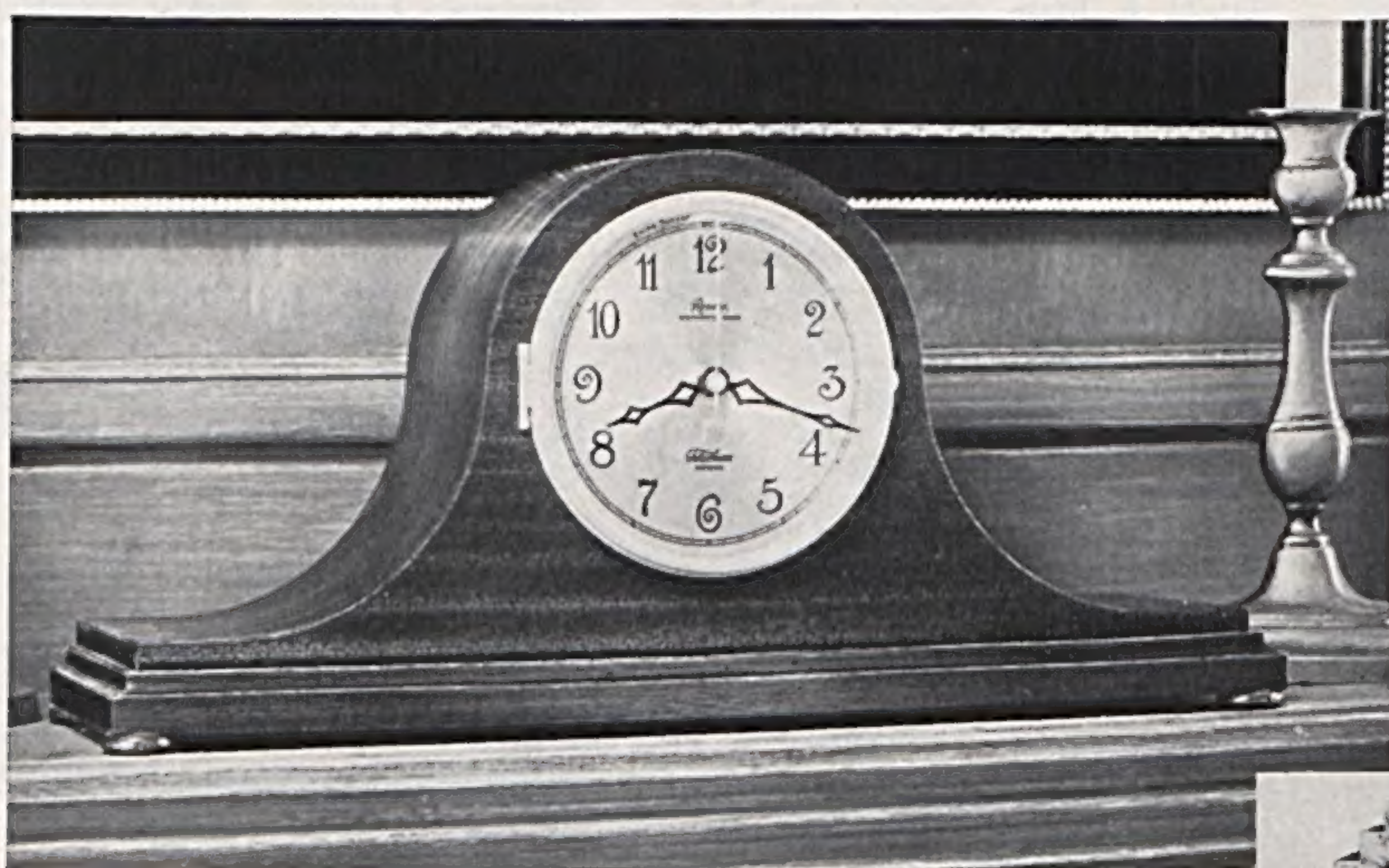
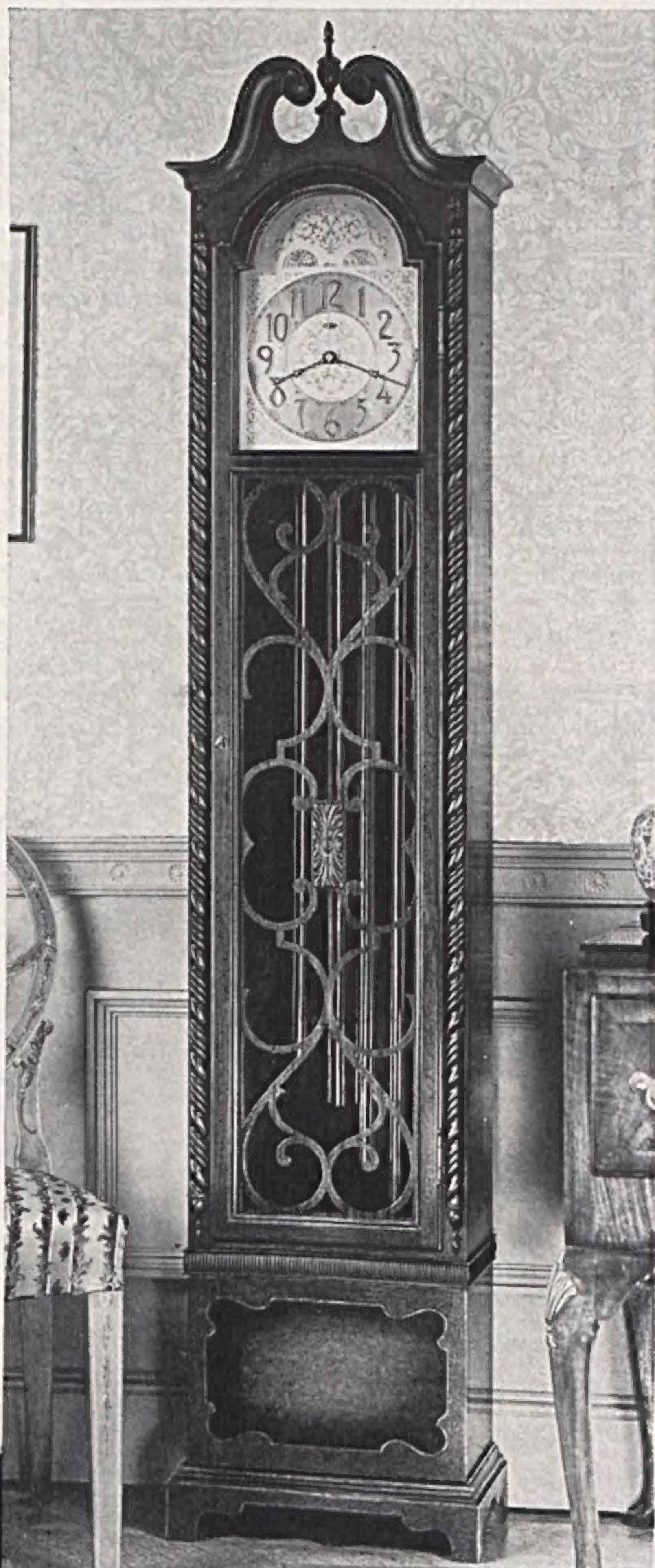
TODAY, time *must* be told truthfully. It should be told pleasantly, as well. . . . For that reason, Revere has added to modern electric accuracy, the beauty of fine cabinetwork and the melody of chimes.

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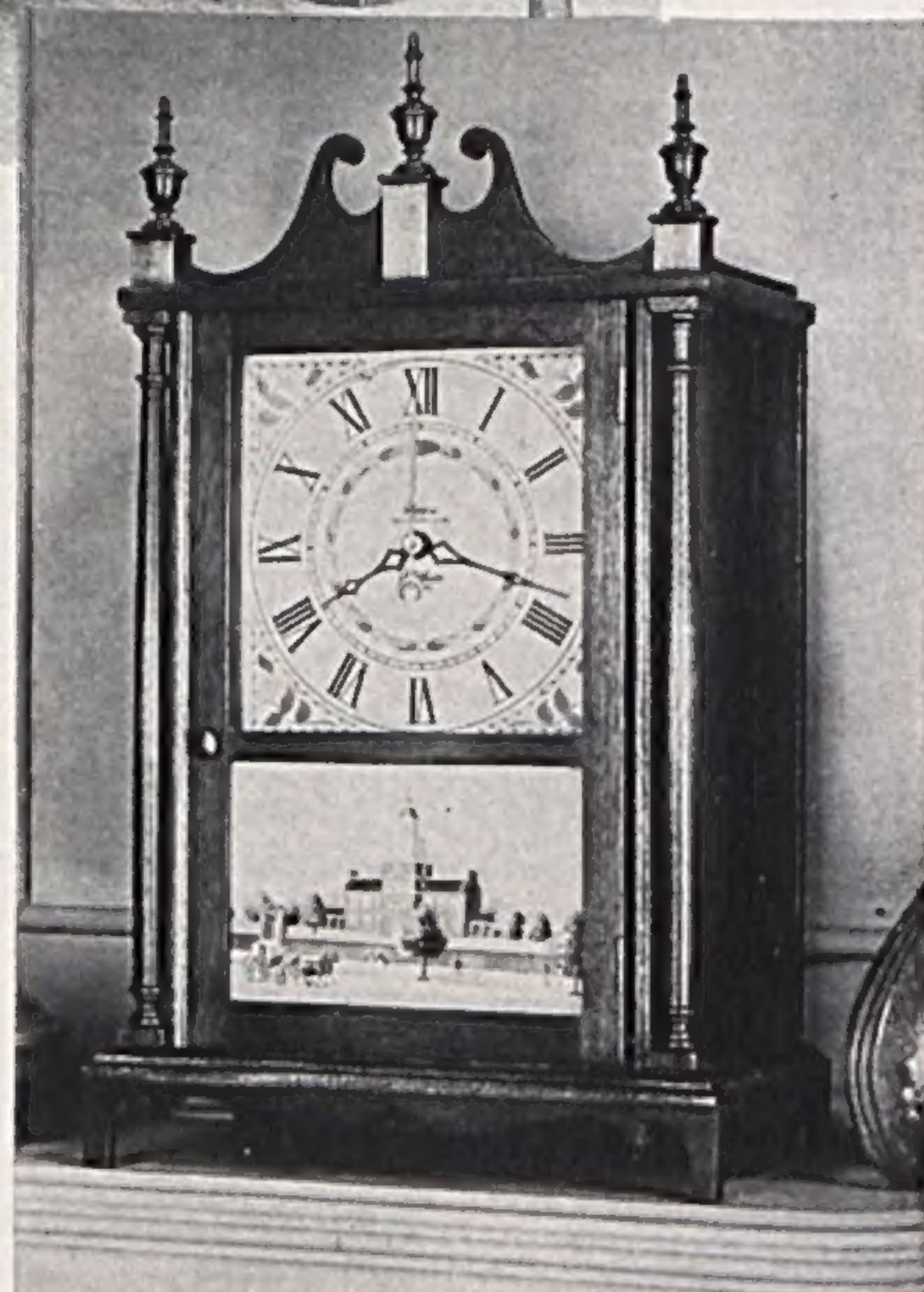
And *every* Revere Clock contains a tiny Telechron motor—the most convenient, most accurate marker of minutes that man has ever known. Plugged into an electric outlet, each Revere Clock brings correct time, quietly, continuously, from the Telechron Master Clock in the power house. It never needs winding or regulating.

Revere Clocks make any home more livable for those within it. There are models for floor or wall or mantel, ranging in price from \$40 to \$1200.\* You'll find them displayed by good dealers everywhere. They are illustrated also in our free booklet, "Observatory Time." Write for it. The Revere Clock Co., 462 McMillan St., Cincinnati, O.

★The Warren Telechron Company, of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to \$55.

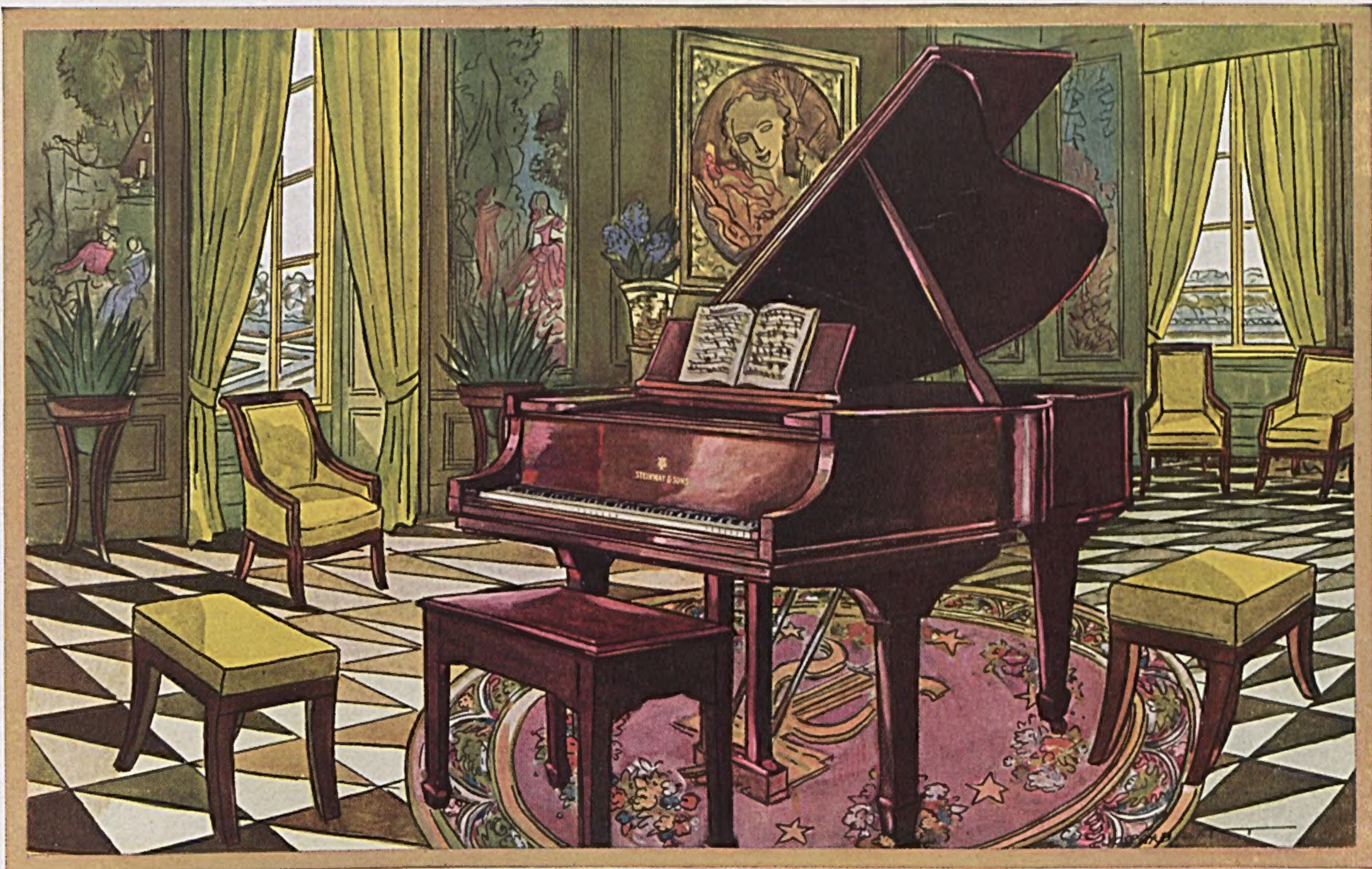


- **Above**—MIDLAND. Georgian design. Mahogany case, 74" high. Westminster chimes.....\$235
- **Left**—R-638. Colonial model. Mahogany case, 8½" high, 19" wide. Westminster chimes....\$42
- **Right**—R-154. Early-American design. Mahogany case. Decorated glass door showing Independence Hall. 17½" high. Westminster chimes .....\$85
- **Below**—R-628. Modern design. Walnut case, 12½" high, 8" wide. Westminster chimes....\$66



*Revere Clocks*  
WITH Telechron ELECTRIC MOTORS





The Mahogany Baby Grand, \$1550, in an interior designed by the artist, Joseph B. Platt. There are Steinway models inspired by all the notable periods of decoration

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JOSEF HOFMANN says: "I consider the Steinway piano absolutely unique."

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